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by SIMON SALZ

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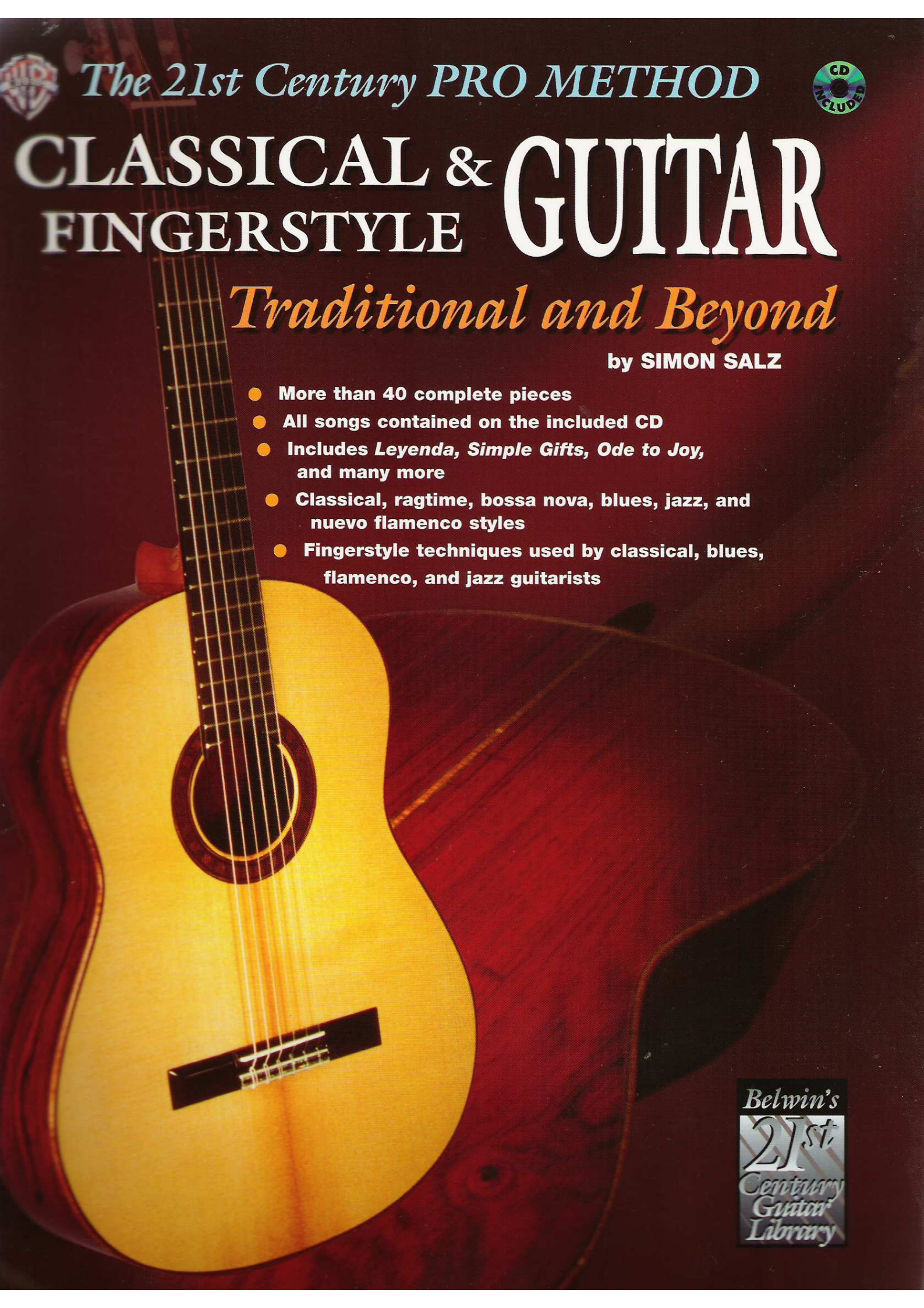

Belwin's 21st Century Guitar Library

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Classical Guitar Technique

It is useful to imagine in detail what kind of technique a great player has. A great technique allows the guitarist to play music with the greatest range of expression. Here are our idealized master guitarist's attributes:

1. A great range of dynamics:
   a. Can play passages from softest to loudest easily.
   b. Able to separate parts dynamically and bring out a melody clearly over a softer accompaniment no matter which voice the melody is in.

2. A great range of tempi:
   a. Can play slow pieces with great sustain, legato, and beautiful tone.
   b. Can play rapid passages that can move all over the instrument and change direction on a dime with clear articulation and coordination between left and right hands.

3. A great range of tone color:
   a. Able to move the right hand quickly and accurately along the string to change tone colors from thick and rich to metallic.
   b. Can pluck strings with a beautifully balanced basic tone free of clicks and scrapes.
   c. Able to vary the angle of the fingernail as the string leaves the finger to bring out a variety of expressive tones.
   d. Able to move easily from rest strokes to free strokes.
   e. Has great control of the width and speed of left-hand vibrato.

4. A physically healthy approach:
   Basic posture, positioning, and movements of head, shoulder, arms, hands, and fingers are natural and allow for the release of tension while playing. The late great Cuban guitarist (my teacher) Juan Mercadal once said to me, "The true judge of a technique is how the artist performs as he gets older." With the vigor that comes with youth, many players play with detrimental habits, which will eventually catch up and debilitate their technique. Unfortunately, the world is full of these "former" players.

The way one holds a classical guitar can have great bearing on the success of the performer.
The ideal playing position allows the player to:

1. Sit comfortably for long periods of time if necessary.

2. Hold the instrument securely and stably without muting its sound projection.

3. Move the left arm freely and easily from 1st position to beyond the 12th fret.

4. Move the right hand easily along the strings to emphasize the wide variety of tone colors a guitar offers.

5. Move the right hand easily and confidently from the lower strings to the higher strings and back again as needed to execute long scale and arpeggio passages.

Rather than being fixed, a position is actually a range of motions that allows for the successful completion of movements that result in music to our ears.

Developing an Advantageous Sitting Position

Here is a checklist to use in establishing and evaluating your playing position:

1. Sit on the front edge of your chair. If you look straight at your feet, you should see the floor, not the chair. The chair should be at a height where your upper right leg is almost parallel with the floor when sitting.
   Caution: If the chair is too high, the downward angle of the leg may cause the guitar to slide. The arms will tighten in an effort to support the instrument, causing unwanted tension.

2. Feet should be securely on the floor or footstool*. (Some players like to have the right leg slightly to the right of and behind the front right leg of the chair to counter the left leg's pushing from the opposite direction.)

3. Your spine should be lengthened and the weight of your head supported by your shoulders.
   Caution: Do not thrust your head out in front of you in an effort to see what your left hand is doing. Over time this common bad habit can cause physical problems. Keep your head centered over your shoulders.

4. The guitar should be held at three places like a tripod:
   a. On top of the left leg.
   b. On the inside of the right leg.
   c. The top of the back of the guitar rests on your chest.

5. The headstock (tuning pegs) of the guitar should be about eye level or perhaps slightly higher. If it's lower than eye level, your left wrist will have to bend too much to place the fingertips on the strings.

6. Your right forearm near your elbow should rest lightly on the edge of the guitar.

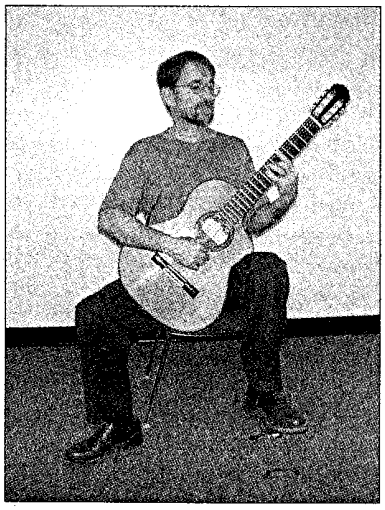
7. In a secure, balanced sitting position, the guitar will stay in place with minimal pressure from the right arm. The right arm can glide easily along the instrument. The left hand should not be used to hold the instrument in place.

* See note about footstools and alternatives on next page.

Footstools and Alternatives

There are many approaches to holding a classical guitar that are used today by a variety of top players. The majority of great players hold the instrument on the left leg, which is raised off the floor by a small footstool. This posture allows the left hand greater access to the higher positions while still keeping a fairly straight spine. Many guitarists today favor the use of an A-frame, cushion, or a similar device. These devices raise the guitar while allowing both feet to touch the floor, giving a feeling of stability while alleviating stress that some players feel from having their leg raised.

There are a few successful players who prefer to rest the instrument on their right leg while still using a footstool to adjust for proper height. A player must experiment with many factors to find a personal position that is most favorable. Variables include the player's height, length of arms and torso, the size of the instrument, and the height of the chair and footstool.



Footstool

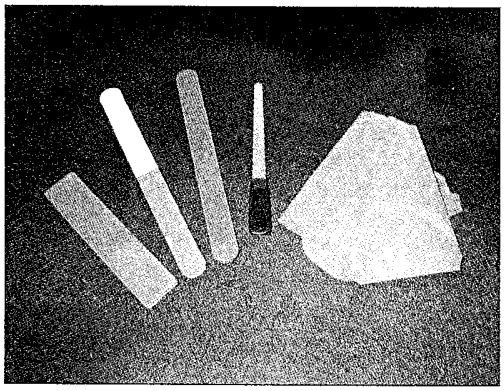
A-Frame

A Note About Nails

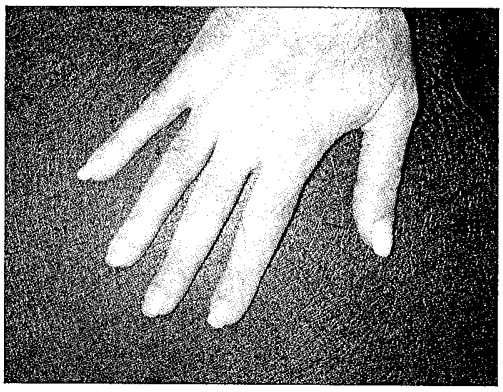
Today the majority of traditional classical guitarists use the nails on their right hand to pluck the strings. Many students begin to play without nails and can achieve a high level of technique without them. The advantage of using nails is that the player gains a larger range of tonal colors as well as greater projection in a concert hall.

For steel-string players, and players with weak nails, there are a variety of solutions available today such as acrylics, hardeners, and glue-on artificial nails. These products and services can be found in your local pharmacy or nail salon. One advantage to using acrylics is that the nail can be shaped to allow pick-like playing.

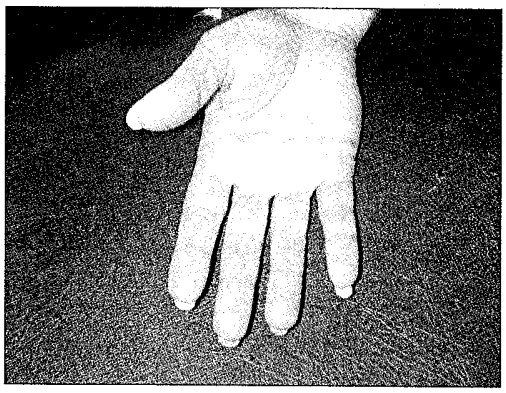
Nails need to be kept clean and free of nicks that can catch on the string and cause clicks or scraping sounds. A nail file and high-grade sandpaper are useful accessories.



Nail files and accessories



R.H. nails—back view



R.H. nails—front view

Using Thumb Picks

Although thumb picks are virtually never used for classical guitar, fingerstyle guitarists often favor the use of one on the right hand. Thumb picks make it easier to bring out the bass line while simultaneously muting the bass strings. This effect is used often in country and blues.

A thumb pick that fits comfortably can be hard to find, however. Many players must spend much time filing them to get just the right shape. Some complain of their blood circulation being cut off if it's too tight and lack of control if it's too loose. Also, the pick tends to get caught in the strings if strumming techniques are used. Without a thumb pick, the player has the option of using flesh or nail for timbre contrast. This option disappears with the use of a thumb pick.

Thumb picks are common in mariachi styles, acoustic blues, country, and other related acoustic solo guitar styles. Although not common in the classical tradition, thumb picks were used to great effect by classical guitarist virtuosos Luigi Mozzani and his student Mario Maccaferri in the early twentieth century.

Using a Metronome

One of the most useful practice tools available is the metronome. Practicing regularly with a metronome will prepare you to play with other musicians since it teaches you to listen while playing. A difficult piece or passage can be greatly simplified by setting the metronome at a slow tempo and gradually working up to the goal tempo. Working a piece up to an even faster tempo than needed will give a sense of confidence in performance.

At the outset of a new piece, set the metronome to a very slow pulse or subdivide (so, for example, the pulse can be thought of as eighth notes instead of quarters). Eventually work up to faster tempos as your rhythmic authority builds. When playing a jazz, country, blues, or ragtime type of piece, think of the metronome's click as the "backbeat" or the "2 and 4" of a 4/4 measure. Developing the ability to do this will create a more authentic time feel.

Here are five powerful practice techniques that can be used to conquer even the most seemingly difficult guitar pieces:

1. Listen often to the recording. Listen especially to the pieces you are currently and will soon be working on. If you can hum the tunes accurately away from the recording, learning will take place more rapidly. You'll learn more if you listen to one record twenty times than if you listen to twenty records one time. Listen while following along with the score.

2. Learning can be simplified by dividing the piece into smaller segments. Any challenging passage can be broken down into smaller, more digestible parts. Remember: Complexity is simplicity multiplied. A piece can be divided into sections. Sections can be divided into phrases. Phrases can be divided into figures. Figures can be divided into pairs of notes. Each musical event has its moment of preparation (ready) and its moment of reality (go).

   Practicing a piece as a series of "ready-goes" will lead to confident performances. The "ready" is a time for relaxation between movements. This promotes a healthier technique, allowing tension to be released.

3. Learning can be simplified by practicing each hand separately. Any tricky right-hand part can be practiced on open strings. This allows deeper reflection on fingerings and efficiency of positions and movements. The left-hand part can be practiced alone without sound to "choreograph" the finger movements.

4. Learning can be simplified by initially taking passages at greatly reduced speeds. Playing slowly allows more time to be aware of a multitude things: left hand, right hand, rhythm, tone, articulation, balance of voices, dynamics, etc. A metronome is a great objective tool for reminding you to stick to a slow tempo while initially learning a new piece.

5. Learning is simplified by use of repetition. As long as correct fingerings and efficient physical movements are used, repetition is the best way to move the music from the conscious mind to the unconscious. The first time you play a passage accurately takes a great amount of concentration because of all the things to think about. Each repetition moves the material more deeply into your muscle memory. Short passages, which are isolated and repeated, can be quickly memorized. After a brief time, your eyes can close and listening can be enhanced. More attention can be paid to the sound as well as to the physical sensation of playing. After further repetition, the mind can detach itself from worrying about the technical aspects of performing and simply listen as if part of the audience.

Caution: It's extremely important to use healthy movements when repeating. If unnatural, straining movements are used, tendonitis or carpal tunnel syndrome can result.

Basic Terms and Techniques

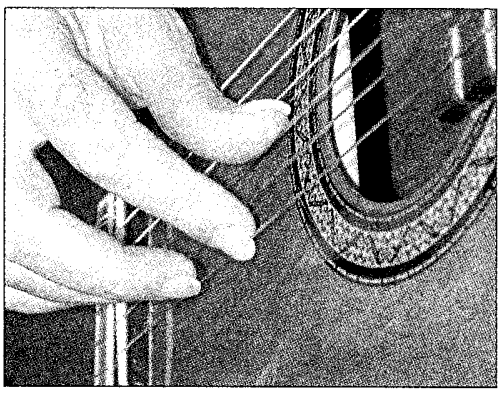
Traditional Symbols for Right-Hand Fingers:

Thumb:	p
Index:	i
Middle:	m
Ring:	a
Pinky:	c

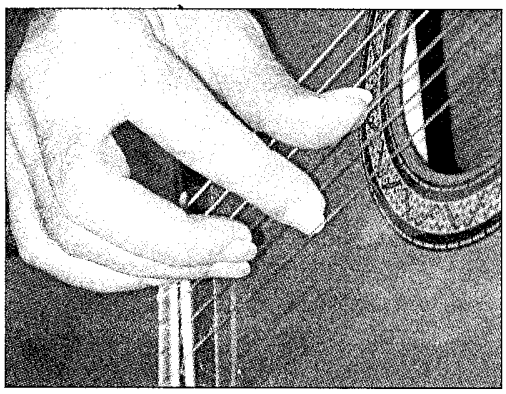
Basic Right-Hand Strokes:

Rest Stroke *(apoyando)*:

Finger comes to rest on adjacent string after plucking.



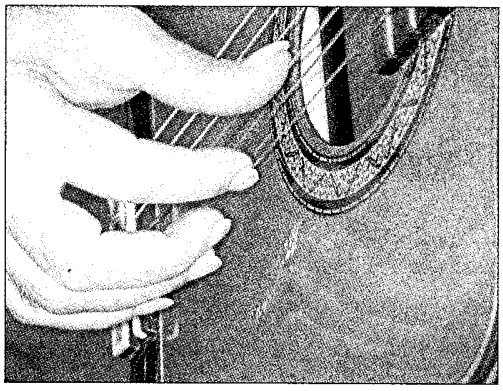
Rest stroke preparation



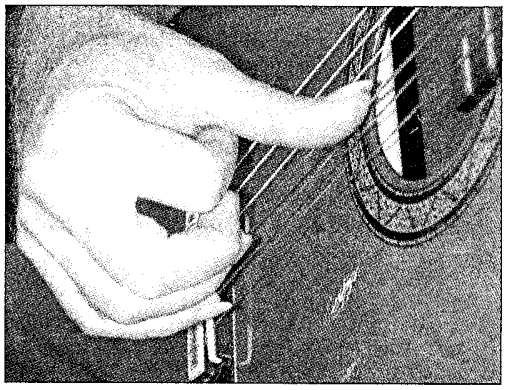
Rest stroke completed

Free Stroke *(tirando)*:

Finger follows through toward base of the palm after plucking.



Free stroke preparation



Free stroke completed
(Observe how a proper hand position allows our finger to pass over the adjacent string.)

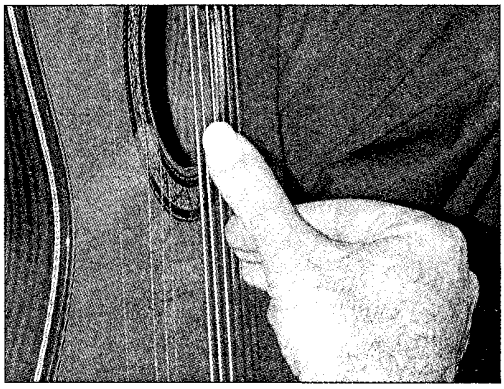
There is no universal symbol for these basic strokes. When and where to use them is usually left to the discretion of the performer. However, in general, a rest stroke is the easiest way to produce a loud, full tone on individual notes. It also stabilizes the hand. Guitarists use rest strokes in extended melodic passages as well as to bring out individual notes from a multi-voiced texture. Flamenco guitarists use rest strokes exclusively to achieve extremely fast and loud melodic passages. In flamenco, this technique is known as *picado*.

Free strokes are used when adjacent strings must vibrate unimpeded, such as in chordal or arpeggiated passages. Free strokes have a tendency to produce a thinner, softer tone. As classical guitar students progress, they develop the ability to produce a rounder, more "rest stroke-like" tone from their free stroke. This is achieved by careful attention to the right hand, hand position, nail shape, and angle of attack.

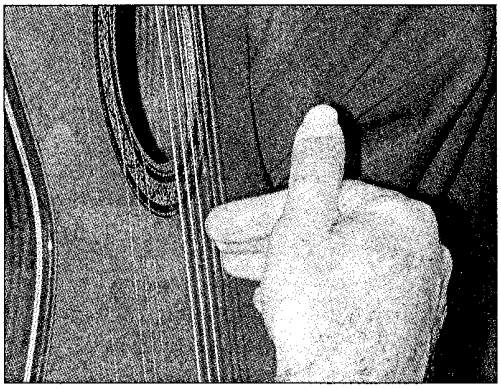
CHAPTER ONE:
Pomp and Circumstance
Basic Rest Strokes and Free Strokes

The familiar "Pomp and Circumstance" by Edward Elgar is often used as a graduation march. It is a great study for establishing a secure basic right-hand position. The index (i) and middle (m) fingers alternately pluck the melody (stems up) using rest strokes.

To execute a rest stroke, the index or middle finger presses and releases the string and then follows through, coming to rest on the lower adjacent string. The bass part (stems down) is played exclusively with the thumb (p) using free strokes. To execute a free stroke, the thumb scoops the string in a circular motion, which allows it to avoid striking the higher adjacent string while coming back to a "ready to play" position.



Thumb free stroke preparation



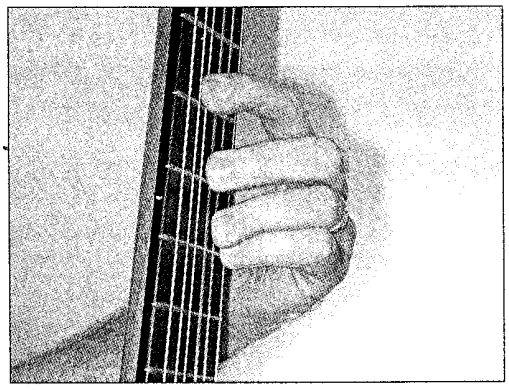
Thumb free stroke completed

Balancing the Voices

It is important to have the treble part, which contains the melody, sound louder than the accompanying bass part. The thicker bass strings can easily drown out the melody if care is not taken. Maintaining the rest stroke melody/free stroke bass right-hand combination will help ensure the proper balance.

Establishing Basic Left-Hand Placement and Usage

Be sure to follow carefully the left-hand fingering indications. The reason the 4th finger is often used in place of the 3rd is to free the 3rd to reach bass notes. Be sure to play on the tips of your 3rd and 4th fingers. You should be able to see your left-hand fingernails when you play. Developing the habit of playing on the tips will allow for more control of advanced techniques such as vibrato and slurs (hammer-ons and pull-offs).



L.H. finger placement

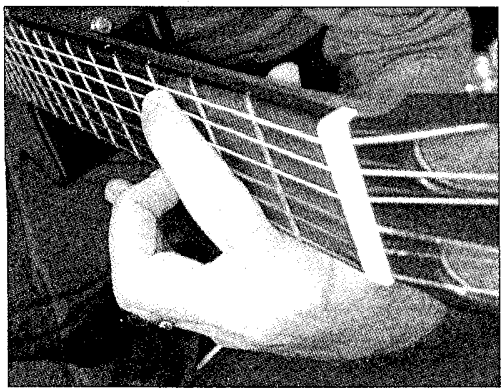
The only exception to playing on the fingertip is with the 1st finger, which usually is played on the left side of its tip (see illustration). This position gives the weaker 3rd and 4th fingers greater access to the strings.

"Pomp and Circumstance" Specific Technical Points

Measure 2 and throughout: Mute the open string to "play" the rests as indicated; otherwise, the open strings will continue to sound, causing a lack of clarity.

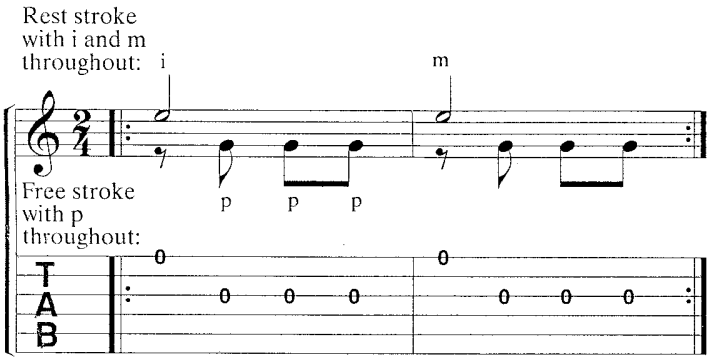
Measures 28–29: The shift from Position II to Position V may take some practice to attain accuracy.

Measures 33–34: The cross-barre is performed by playing the low C with the left-hand fingertip and the F♯ with the knuckle, allowing one finger to play at adjacent frets.



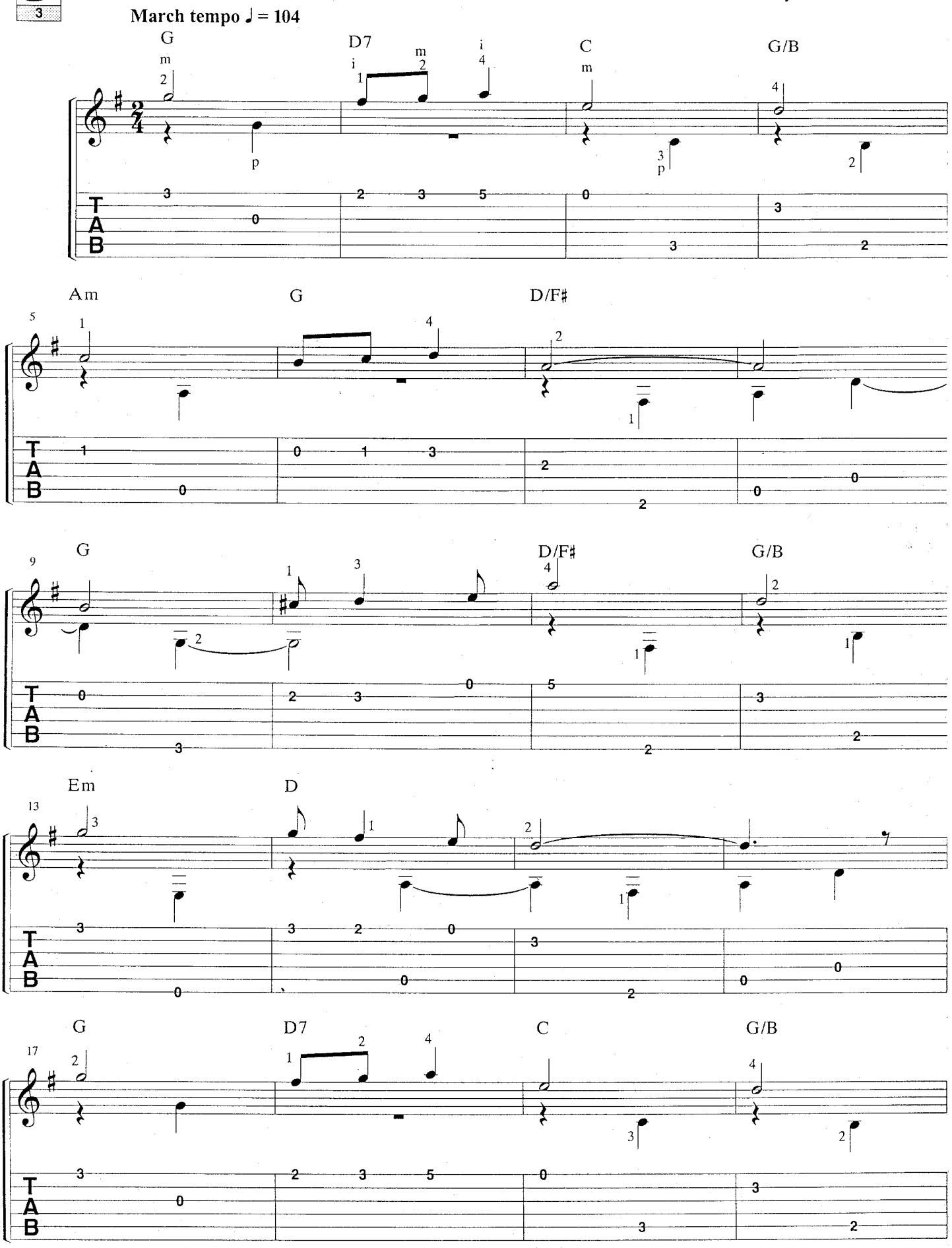
Cross-barre

Preparatory Exercise for "Pomp and Circumstance"



Pomp and Circumstance

By EDWARD ELGAR



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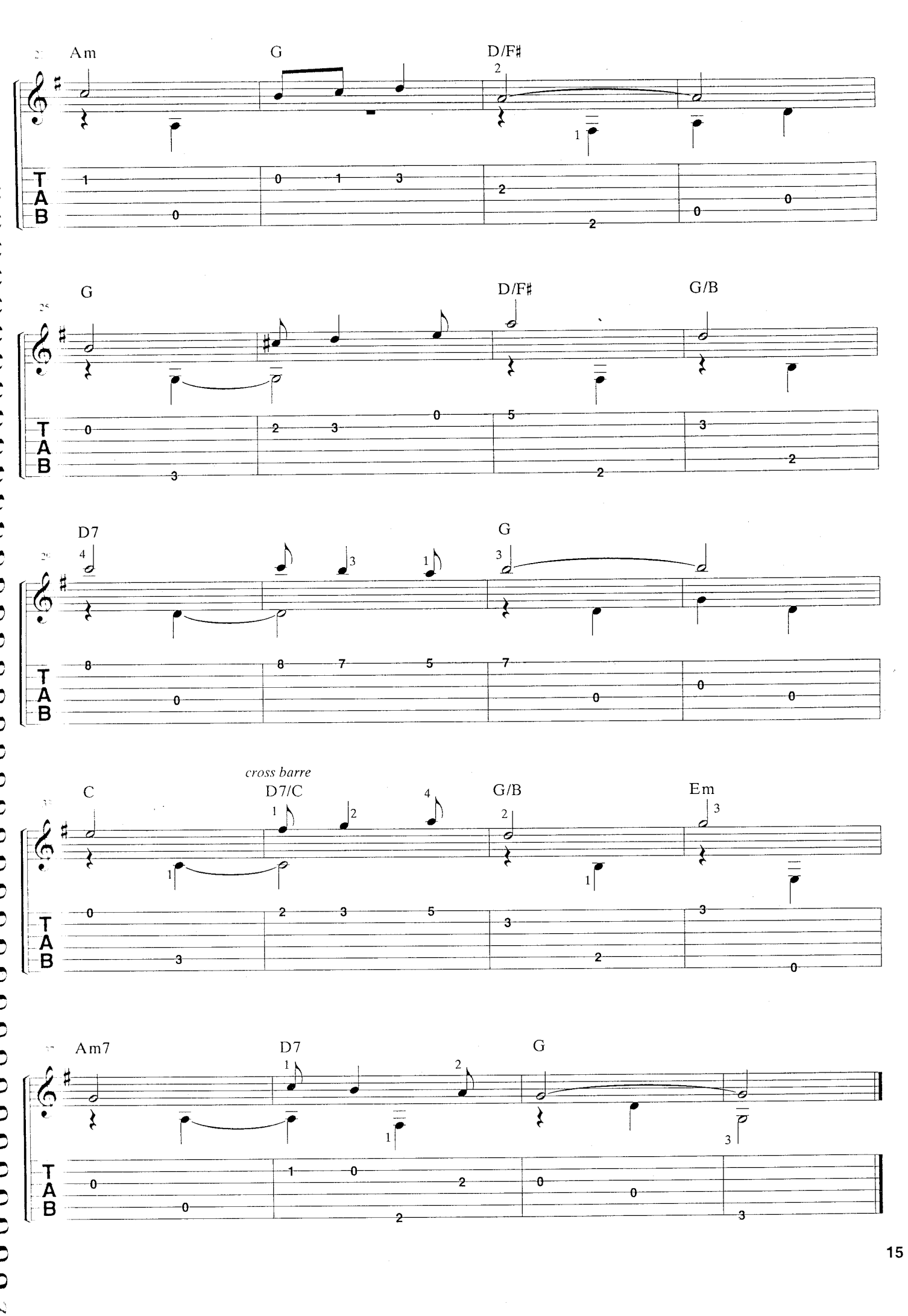

Am
G
D/F♯
G
D/F♯
G/B
D7
G
cross barre
C
D7/C
G/B
Em
Am7
D7
G
TAB

CHAPTER TWO:
Leyenda (Main Theme)
Combining Rest-Stroke Bass With Free-Stroke Treble

Isaac Albeniz was a great Spanish composer. Many of his piano pieces have been successfully transcribed for the guitar. "Leyenda," also known as "Asturias," is certainly Albeniz's most popular composition. Although usually played on guitar in the key of E minor, this A-minor adaptation simplifies the left-hand fingering so the student can focus on developing right-hand control.

In this study the melody is played in the bass, by the thumb, using rest strokes. The effect created by repeating the open high Es is called pedal point. It should be played alternating the index and middle fingers using free strokes.

Resting the thumb gives the right-hand a secure feeling and helps bring out the bass melody. This style of playing is common in flamenco guitar, which fits in well with the Spanish character of this study.

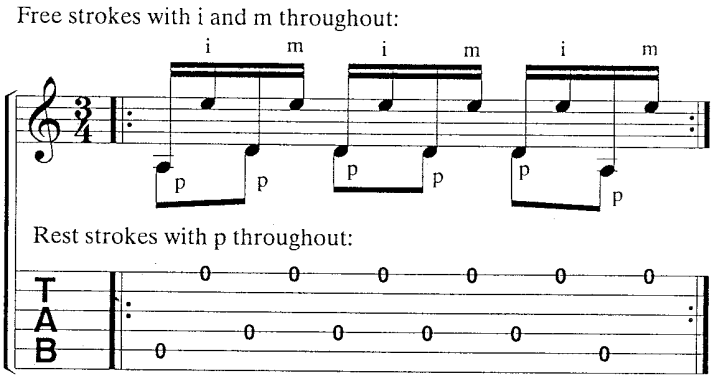
Additional Technical Points

Chord fingering diagrams have been added to encourage preparing the left hand by placing the fingers in these chord shapes. This will make it easier when the right-hand arpeggio patterns are applied later.

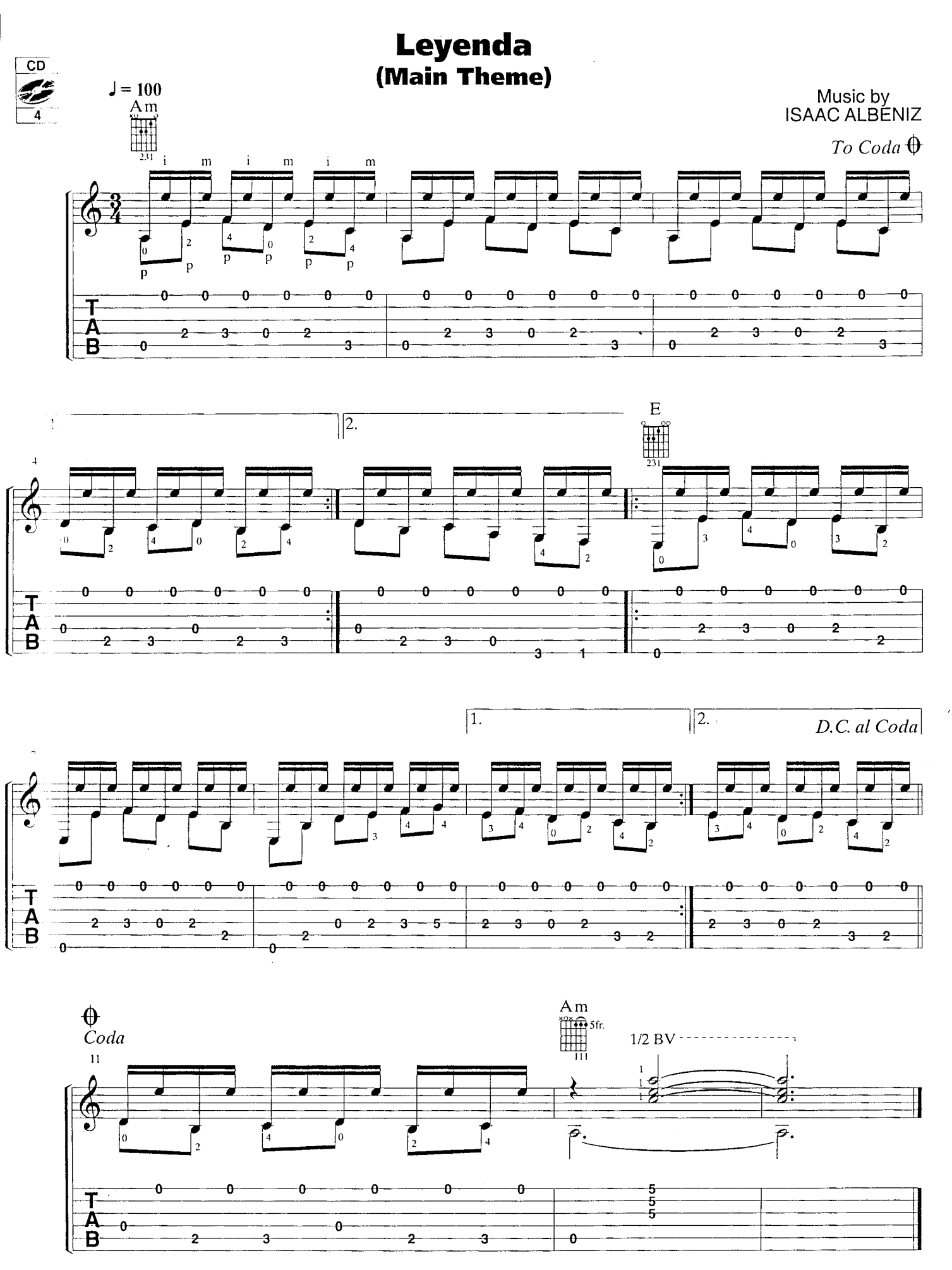
Hold each chord form throughout, adding and lifting fingers as needed to get a more resonant sound and develop left-hand reach.

Measures 8–9: Pay close attention to the left-hand fingering that keeps the bass on the 4th string. This fingering will be challenging when the chord patterns on the following page are applied. It makes a good left-hand stretching exercise.

Preparatory Exercise for "Leyenda"



Leyenda
(Main Theme)



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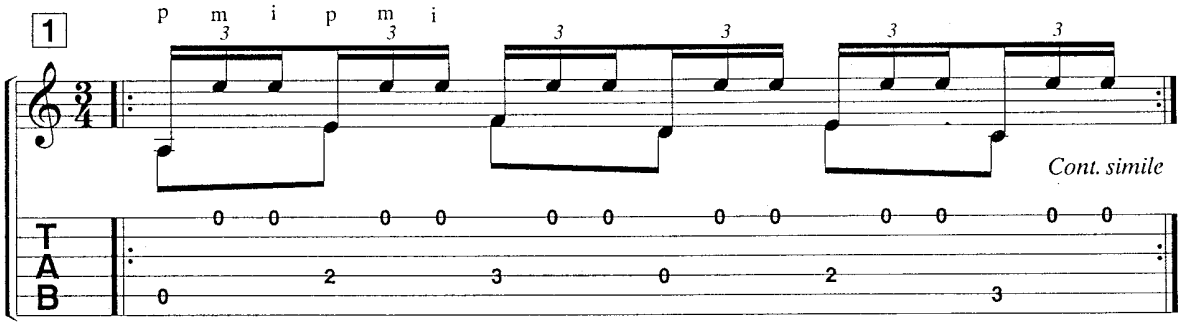
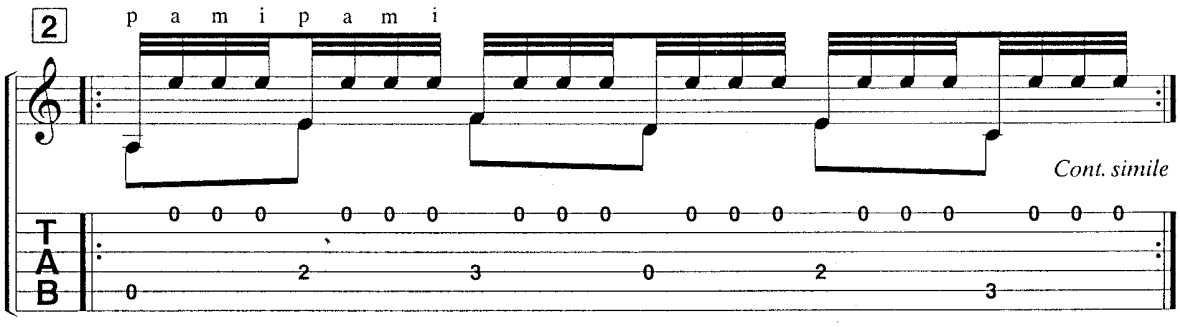
Four Right-Hand Patterns to Apply to "Leyenda"

As you become more comfortable with the left-hand part to "Leyenda," you may wish to apply the following variations that challenge and develop your right hand's abilities:

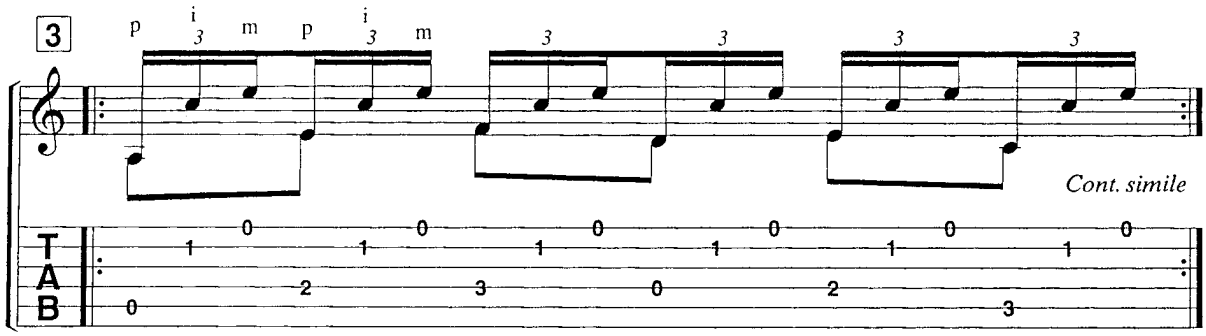
Example 1. This *p m i* pattern is the easiest way to get a classical guitar tremolo effect. When played at a quick tempo, the repeated notes give the illusion of a continuous melody.



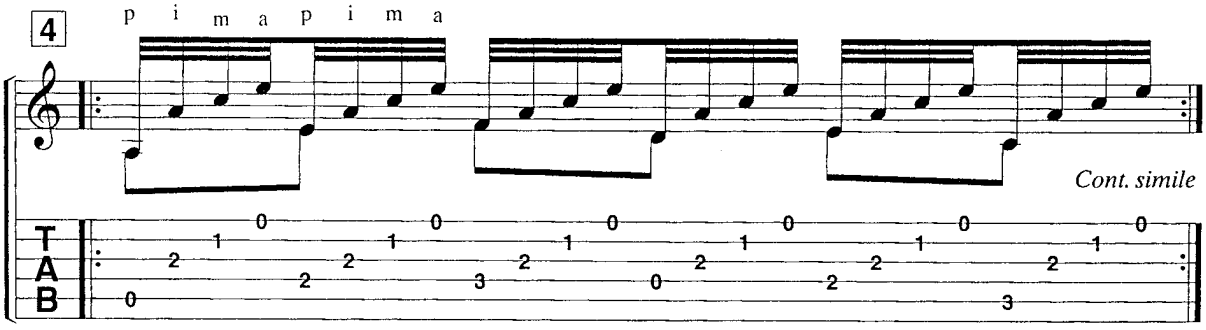
Example 2. This *p a m i* pattern is the standard one used by classical guitarists. It takes some practice to get an even sounding tremolo, but when played well, it can truly enchant an audience.



Example 3. This *p i m* triplet arpeggio pattern is common throughout the classical guitar literature.



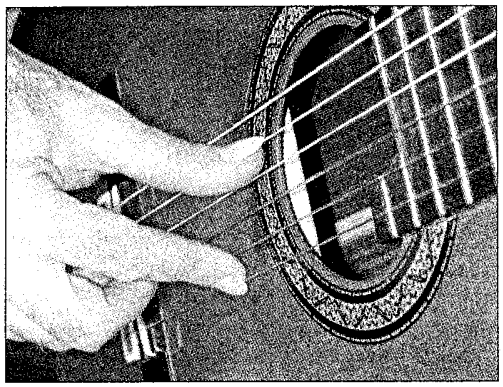
Example 4. This *p i m a* arpeggio pattern is also very common and is a little more challenging to play at a brisk tempo.



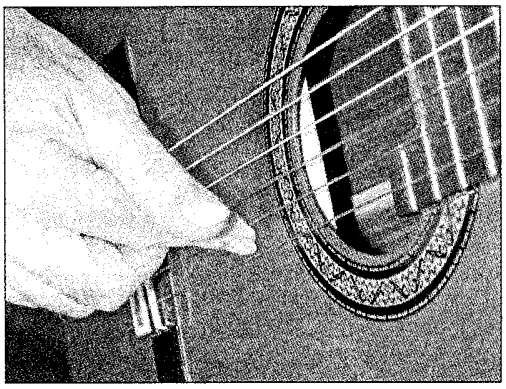
CHAPTER THREE:
Habanera
Combining Rest-Stroke Treble With Free-Stroke Bass

Bizet's "Habanera," from the opera *Carmen,* is certainly one of the world's most famous melodies. It's not uncommon to hear it quoted almost subconsciously in the solos of many jazz musicians. The "Habanera" is actually a rhythm that originated in Cuba and is related to the tango. This particular version makes a great right-hand study—simultaneously plucking with the thumb in combination with the index or middle finger.

As instructed in "Pomp and Circumstance," it is recommended to play the melody with rest strokes while plucking the bass with free strokes to ensure a good balance. When thumb and finger play simultaneously, the right hand plays with a somewhat circular motion similar to the motion used when turning a doorknob. The thumb scoops the bass string and terminates its stroke, touching the middle joint of the index or middle finger. At the same moment the index or middle finger plays a rest stroke in the usual manner. Practice this combination on open strings at first before adding the left-hand part.



Free stroke thumb, rest stroke finger (preparation)



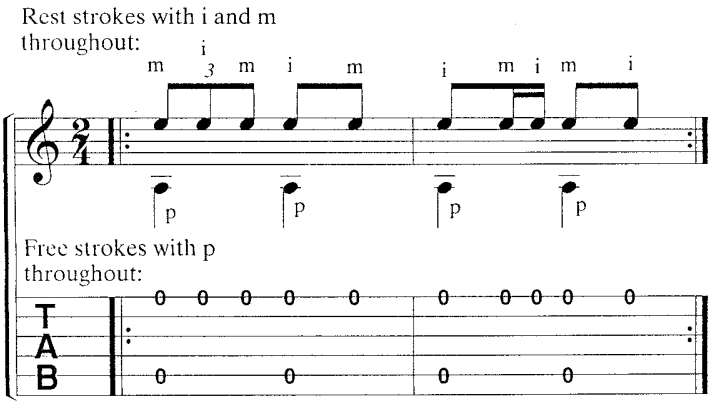
Free stroke thumb, rest stroke finger (completed)

Specific Technical Points

Play on the tips of fingers 2, 3, and especially 4. When these fingers are placed properly, the audience cannot see your fingernail. Once this basic habit is learned, your tone will have the possibility of becoming truly alive and vibrant. In more advanced playing, this is the finger that often holds the melody while the other fingers hold chords or move lines underneath. Playing on the tip allows for greater control of vibrato and articulation.

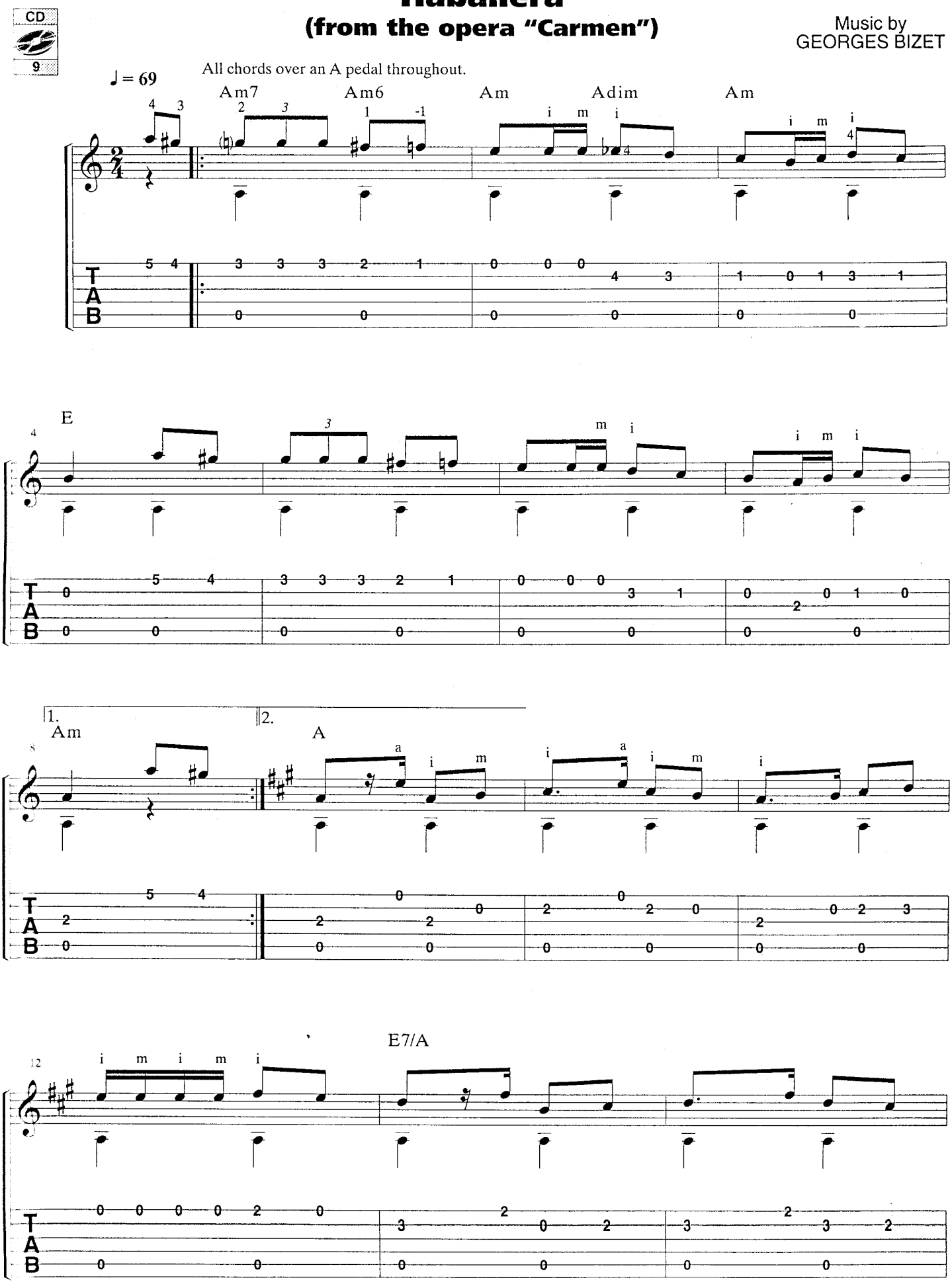
Note the key change at measure 9 from A minor to A major.

Preparatory Exercise for "Habanera"



Habanera
(from the opera "Carmen")

Music by
GEORGES BIZET



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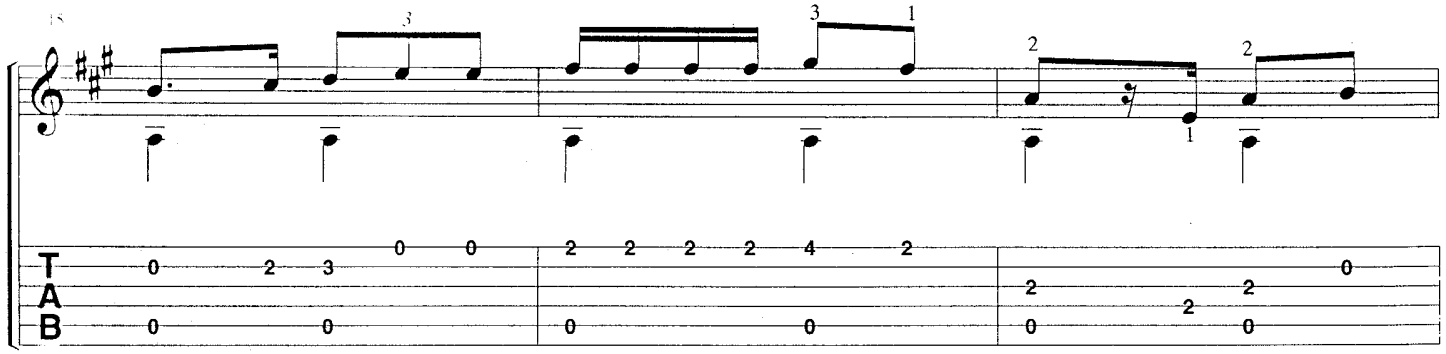
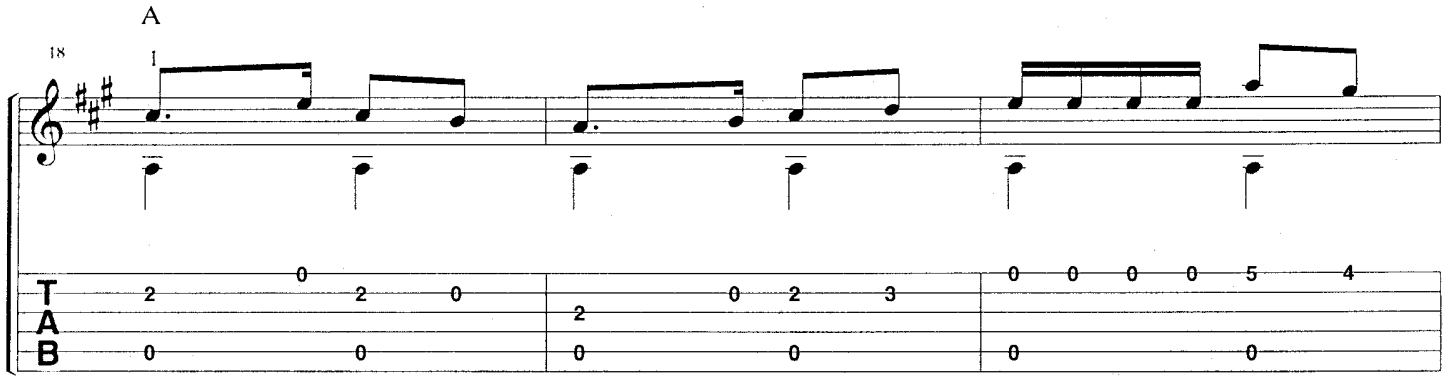
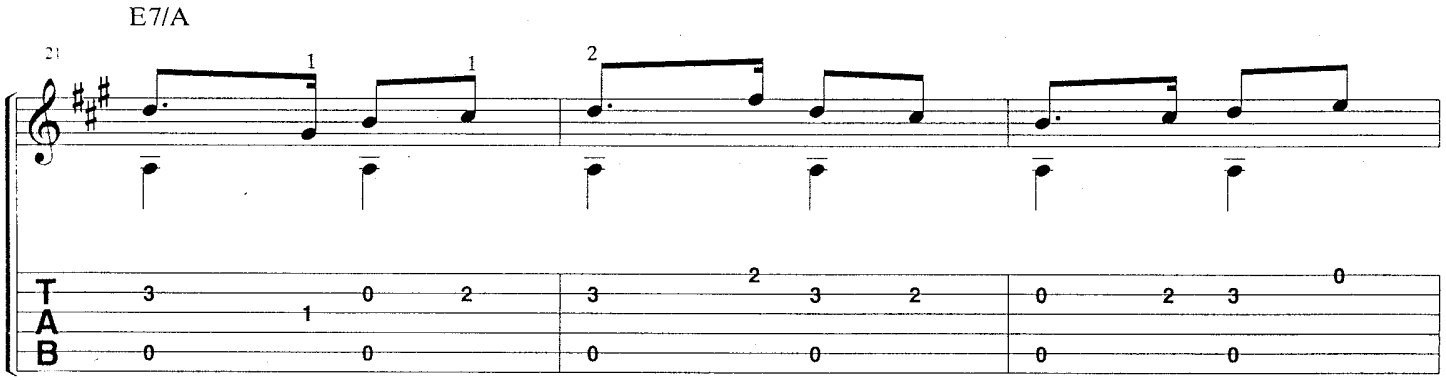
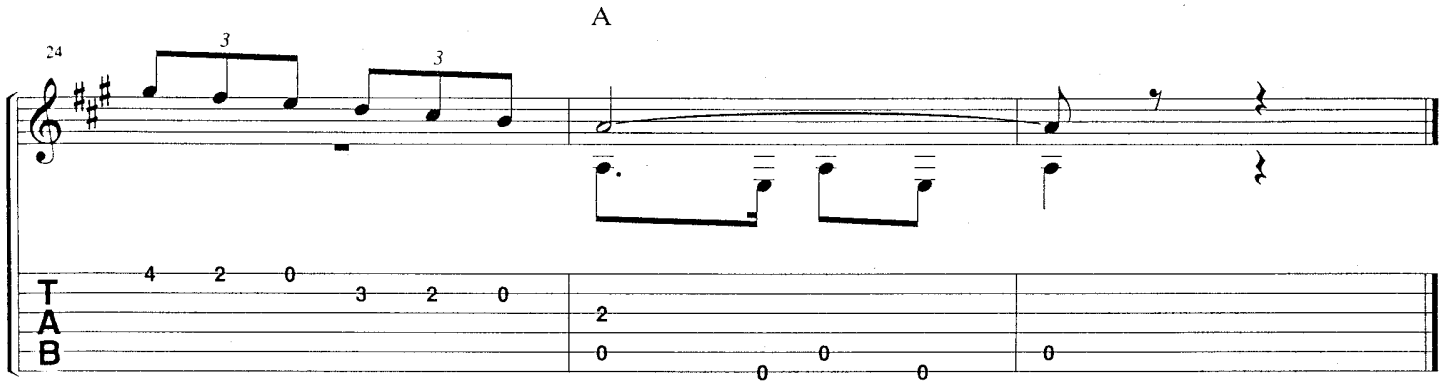



A


E7/A


A

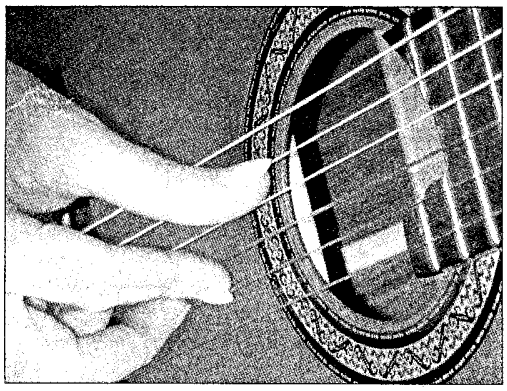
CHAPTER FOUR:
Bridal Chorus
Simultaneous Rest Strokes

Bridal Chorus" by Richard Wagner, popularly known as "Here Comes the Bride," makes a great study in simultaneous rest strokes with thumb and fingers. This particular combination is not very common and for some players may seem rather difficult. The advantage of mastering this technique is that on occasion maximum volume needs to be projected and this technique allows just that.

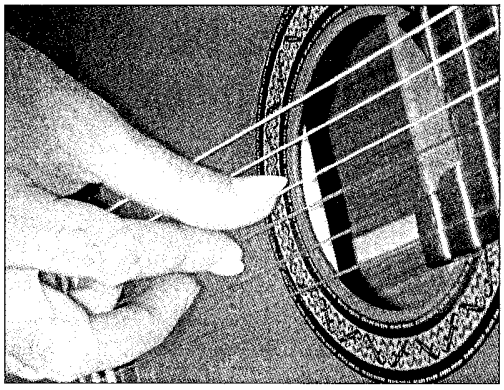
Practice simultaneous rest strokes on open strings before putting in the left-hand part. The piece can also be played with a free stroke in the bass as a warm-up to achieving simultaneous rest strokes. If you are having a lot of trouble with this technique, it may be one or a combination of the following:

Your thumb is not far enough to the left of your fingers when it plays.
Your fingertip joint is not flexible enough.
Your nails need to be filed shorter or at different angle.

You should be able to, for example, play the 3rd string with your thumb and the 1st string with your index finger using rest strokes. Both fingers should come to rest on the 2nd string.

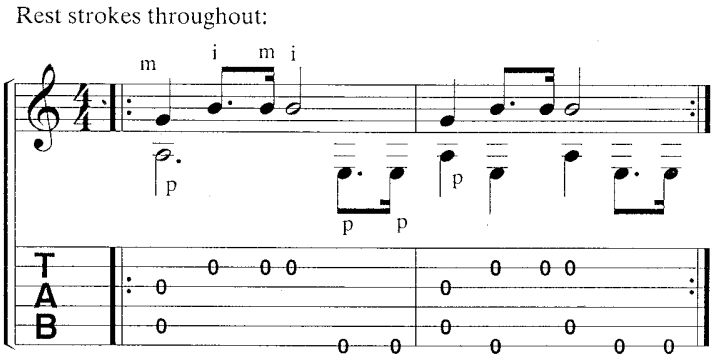


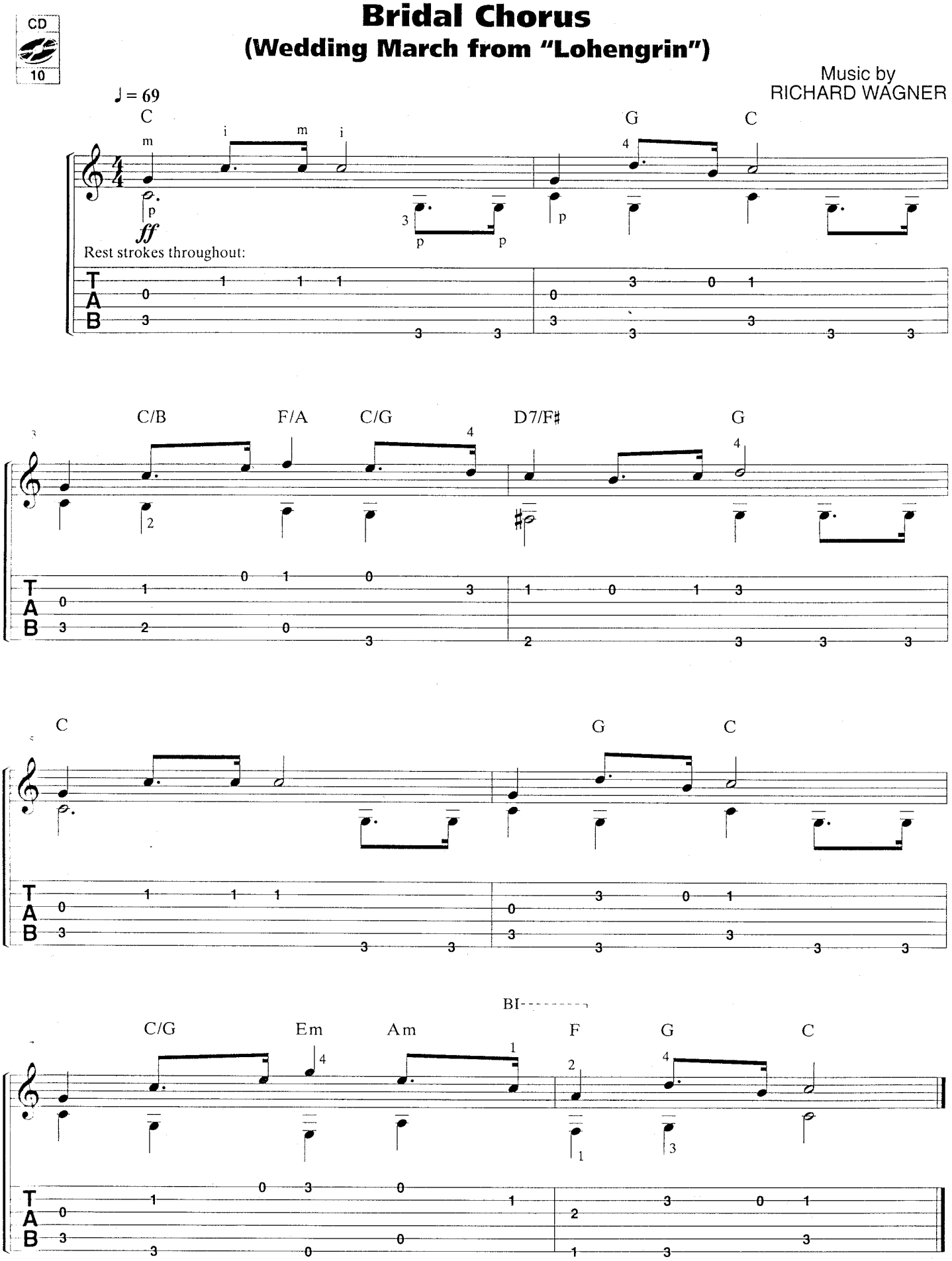
Simultaneous rest strokes
(preparation)



Simultaneous rest strokes
(completed)

Preparatory Exercise for "Bridal Chorus"





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CHAPTER FIVE:
Ode to Joy
Three-Part Texture

"Ode to Joy" is a theme Beethoven used in his Ninth Symphony. The three-part texture, played by the right hand in this arrangement, is a development of the very first combination introduced in this book in "Pomp and Circumstance." Once again the melody in the treble strings is played with a rest stroke to produce a singing full tone while stabilizing the right hand. The bass is played with the thumb using free strokes so as not to overpower the melody. In addition, an inner voice is now added as a free stroke with the index finger on the open G string. This note should be played softly so as not to obscure the melody.

Points of Interest:

1. Measure 4: The bass has accent marks. You should play the bass a little louder since it has a bit more melodic character due to its step-wise ascending movement.

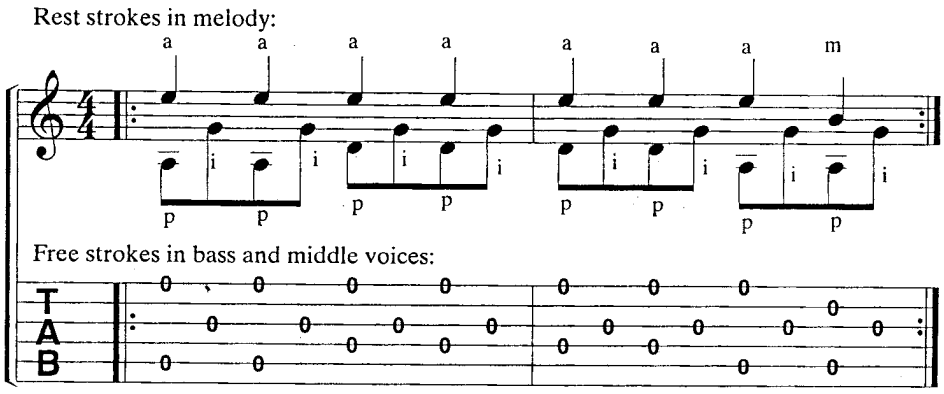
2. Measures 8 and 11: Use your 3rd finger alternating with your middle finger.

3. Measure 12: The C chord that comes in "early" on the 4th beat is called an anticipation and is an example of the type of rhythmic surprise for which Beethoven was known.

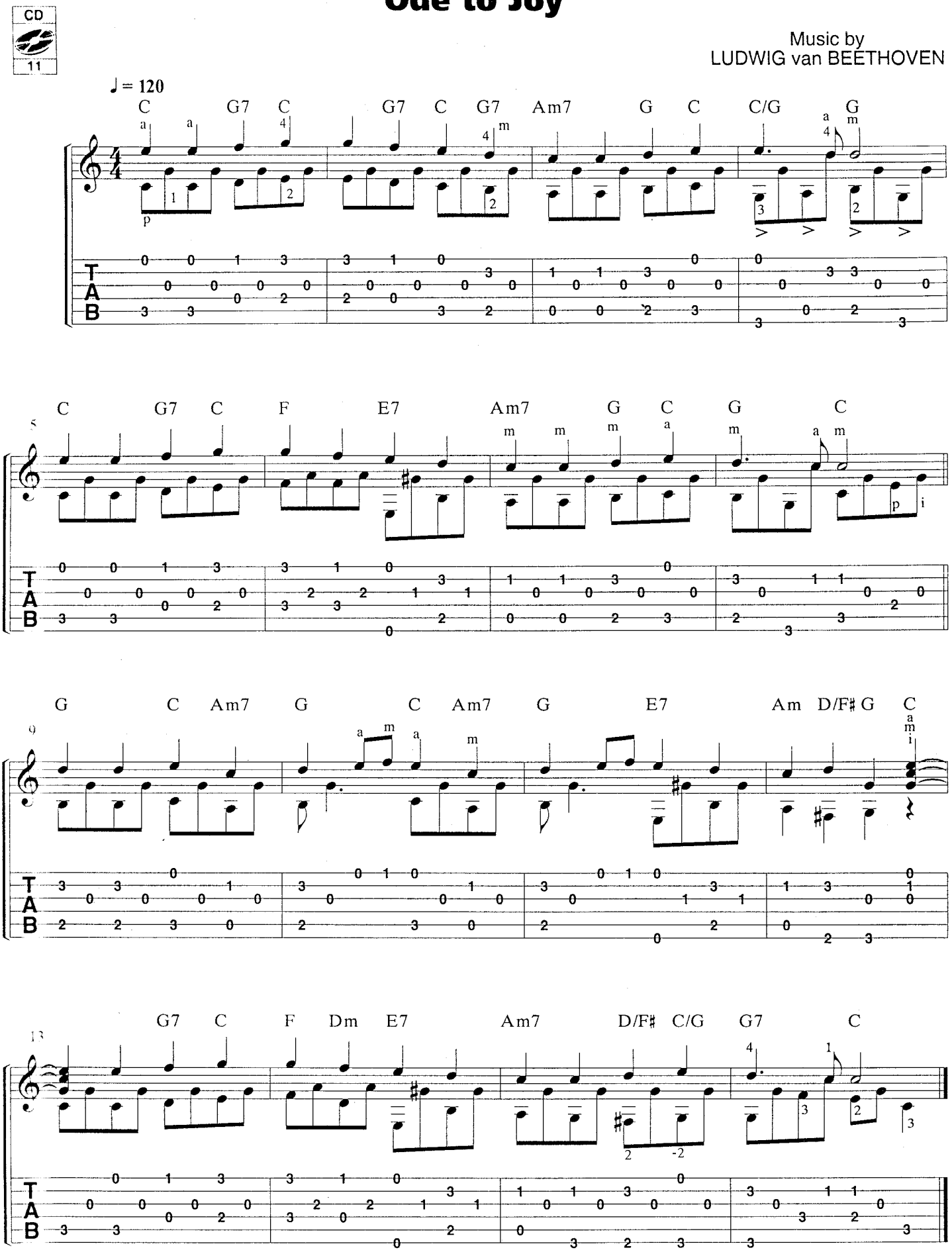
4. Measure 15: The left-hand 2nd finger slides to the 3rd fret and can sustain the bass note for two beats.

5. Measure 16: Although written as an eighth note, the unconnected slur means to sustain, or let the note ring. The effect is much the same as that created by a pianist using the sustain pedal to give a lush sound to a passage of music. In this case the low G is the root of the dominant chord, which later resolves to the tonic C at the end.

Preparatory Exercise for "Ode to Joy"



Ode to Joy



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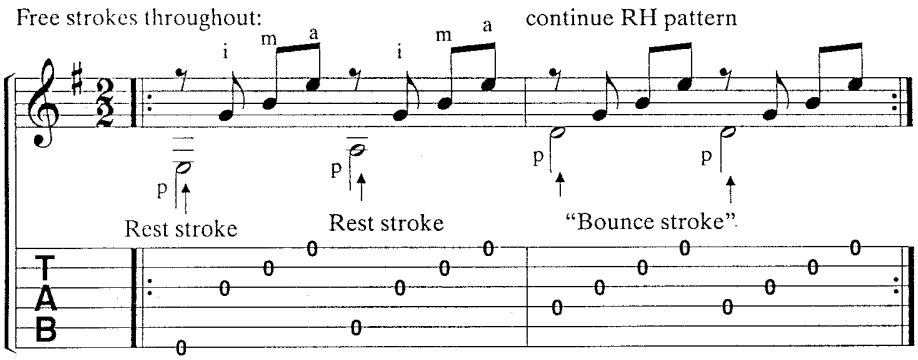
Preparatory Exercise to "Prelude to a New Millennium"



Playing Natural Harmonics

Natural harmonics are bell-like tones that can be produced at specific points on a guitar. The note head in the shape of a diamond indicates that the note is to be played as a harmonic.

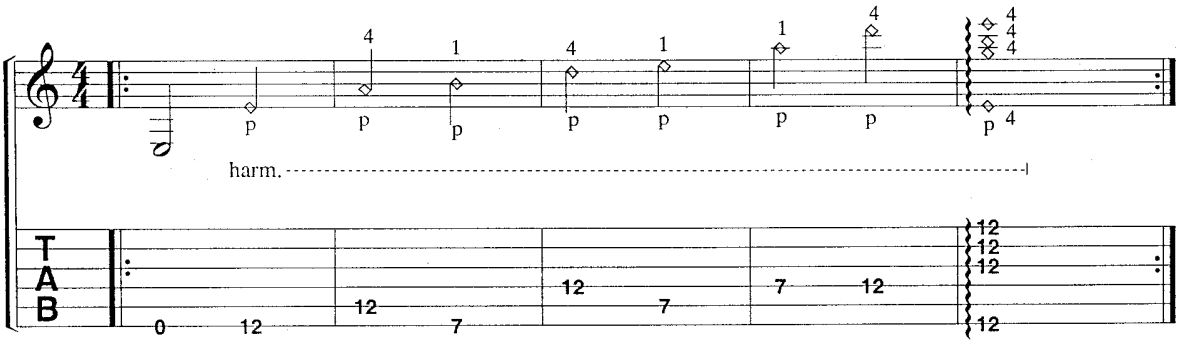
1. Find the exact halfway point along any string and you'll be at the 12th fret.

2. Let your left-hand finger touch the string at the12th fret lightly without pressing, directly over the fret.

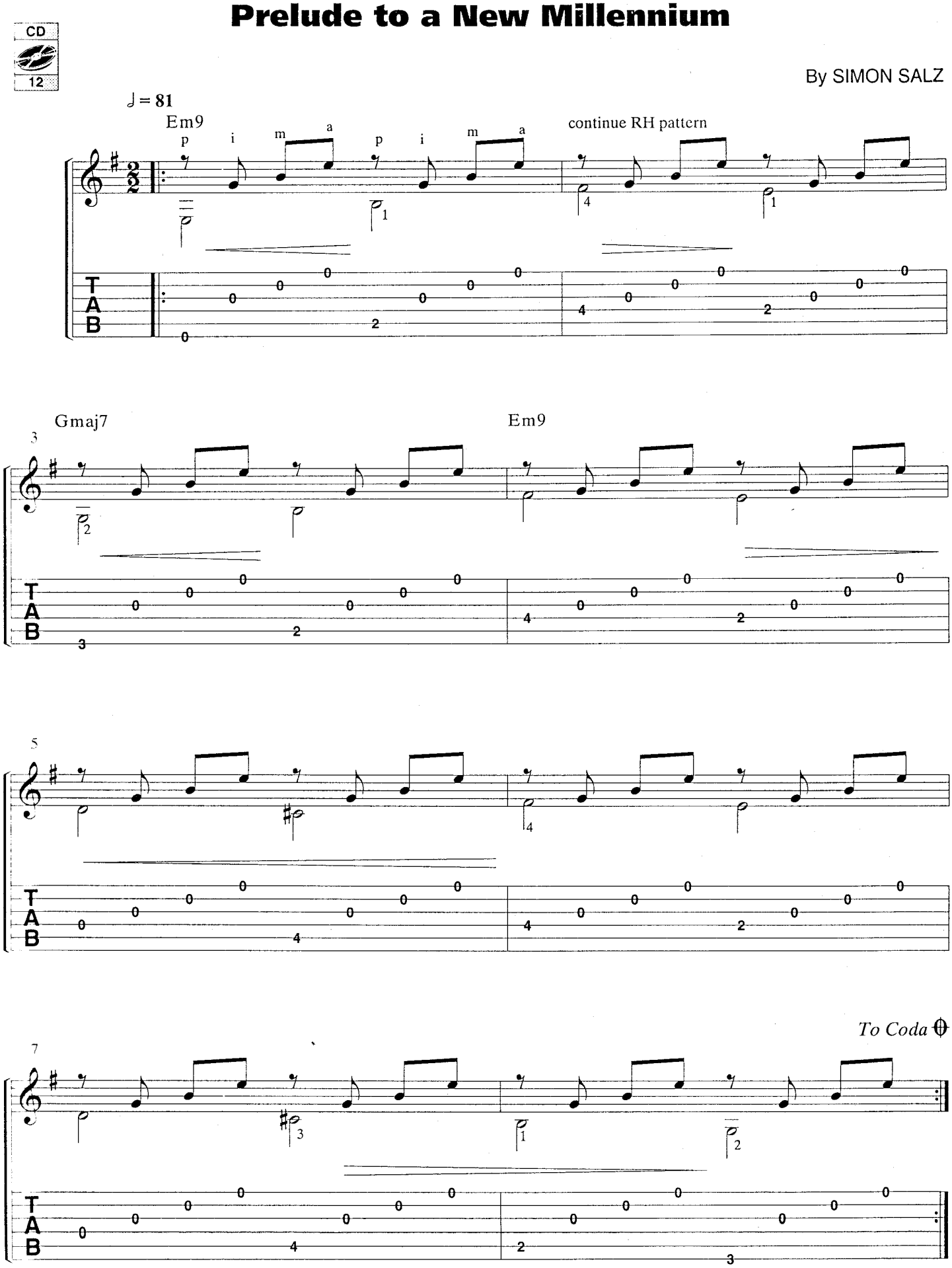
3. Pluck the string with your right hand and immediately after release the left-hand finger from the string. A note exactly one octave higher than the open string will be clearly heard. Another useful natural harmonic can be found at the 7th fret, which is one-third of the string length. This harmonic will sound an octave and a fifth higher than the open string. For example, the harmonic played at the 7th fret of the low E string will yield a B, the same pitch as the 2nd string.

Natural harmonics are actually available on every fret of the guitar; however, the most useful ones are found at the 4th, 5th, 7th, 9th, and 12th frets.

Preparatory Exercise for the Natural Harmonics in "Prelude to a New Millennium"



Prelude to a New Millennium



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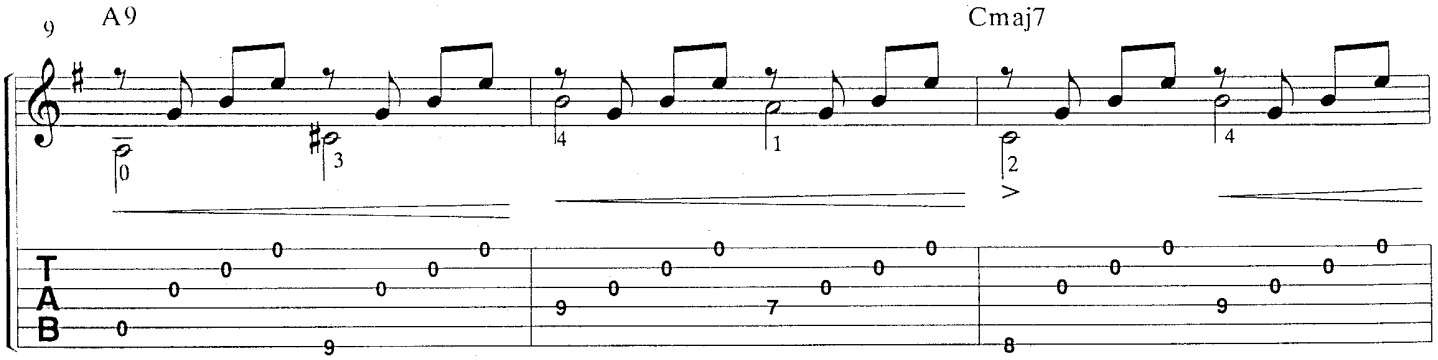
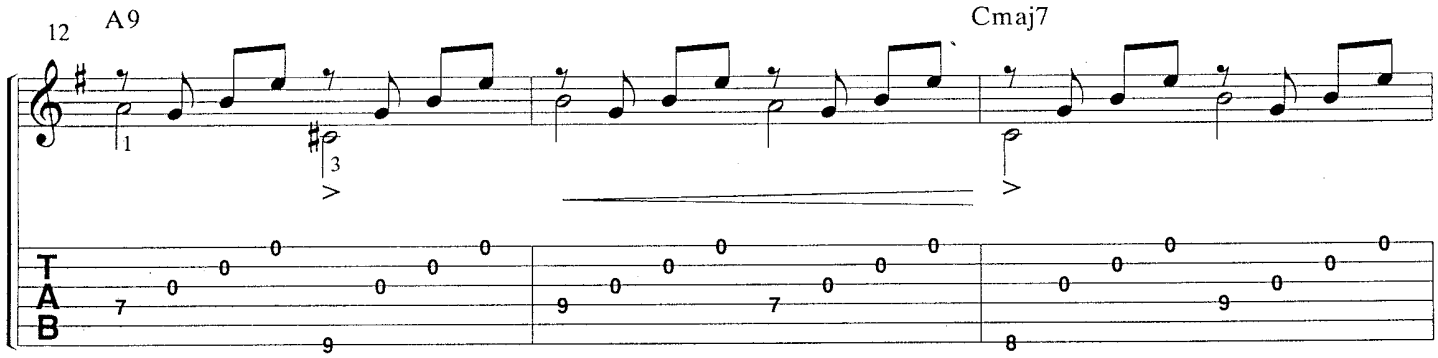
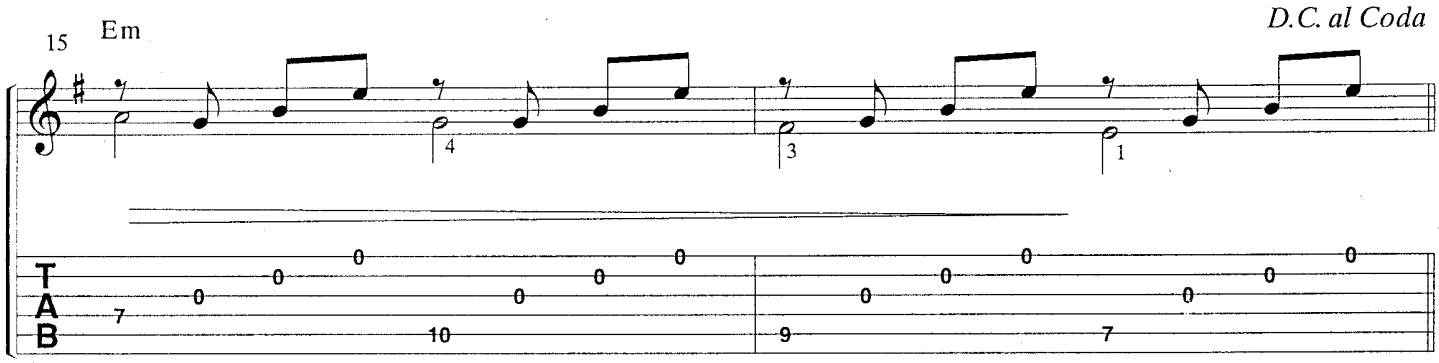
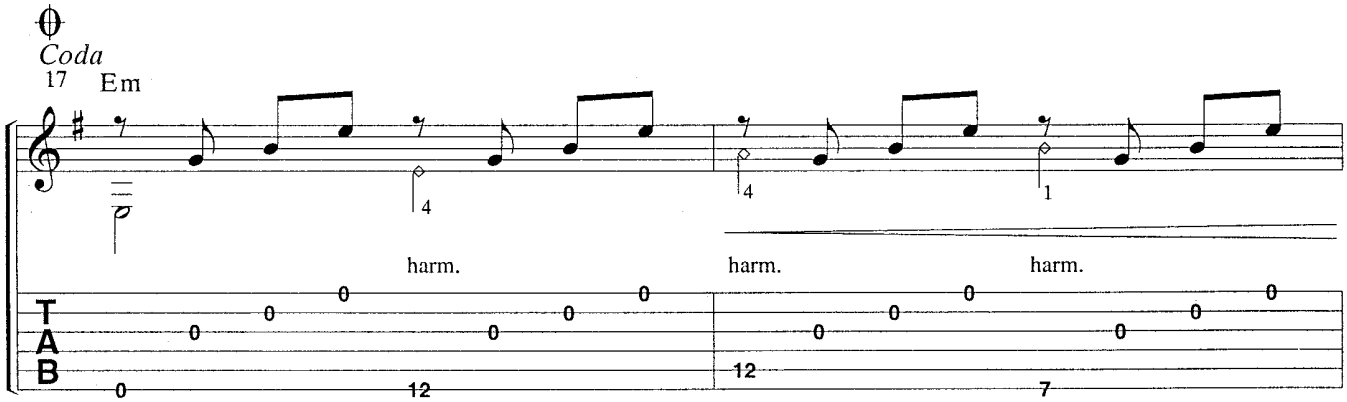
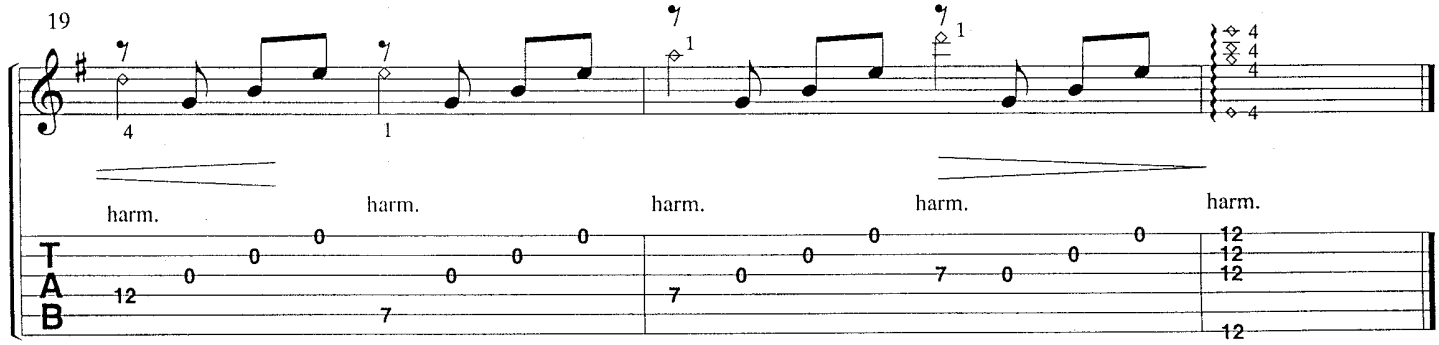

9
A9
Cmaj7
T
A
B


12
A9
Cmaj7
T
A
B


15
Em
D.C. al Coda
T
A
B


Coda
17
Em
harm.
harm.
harm.
T
A
B


19
harm.
harm.
harm.
harm.
harm.
T
A
B

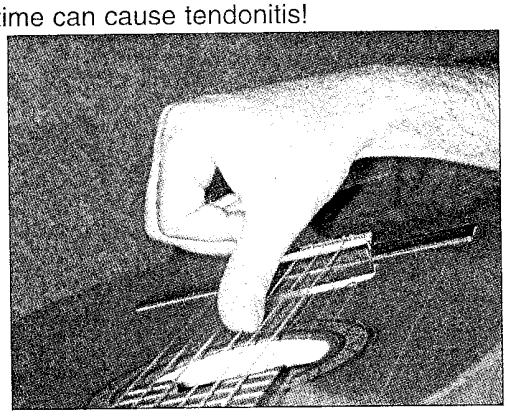
CHAPTER SEVEN:
Can-Can
Right-Hand Blocking

The first section, measures 1–8, of "Can-Can" is a fun way to practice establishing some basic right-hand skills. The thumb plays the melody in the lower register while the index and middle fingers pluck staccato accompaniment chords above. During the eighth rests, the index and middle fingers should be placed on the strings, simultaneously muting the strings and preparing for their next entrance. In contrast, the thumb plucks the melody in a legato fashion. To really bring out the melody, rest strokes should be used with the thumb.

In order to make sure you are using your right hand properly, practice only the first two beats of measure 1. Memorize it. Now look at your right hand. Before beginning to play, your thumb, index finger, and middle finger should already be in place on the strings in a "ready" position. All the motion should come from the base of the thumb. Your wrist and arm should remain still. This allows your index and middle fingers to remain stationary in a ready-to-play position.

When chords are plucked with the index and middle fingers, again, the wrist and arm do not move; the large knuckle of each finger should initiate the motion. The knuckle should be directly over the string being plucked and fingers should follow through after plucking toward your palm. Make sure that both joints—the smaller joint that divides the finger and, most important, the larger knuckle—contract inward toward the palm to execute properly this double free stroke.

Important note: It's a common mistake for beginners to contract only the smaller knuckle while simultaneously extending and opening the large knuckle. This unfortunate tendency is a result of the large knuckle not being placed over the string it is plucking. This improper plucking technique not only produces a small, thin sound but also over time can cause tendonitis!



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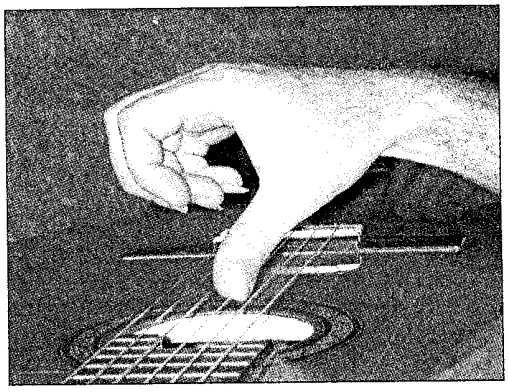
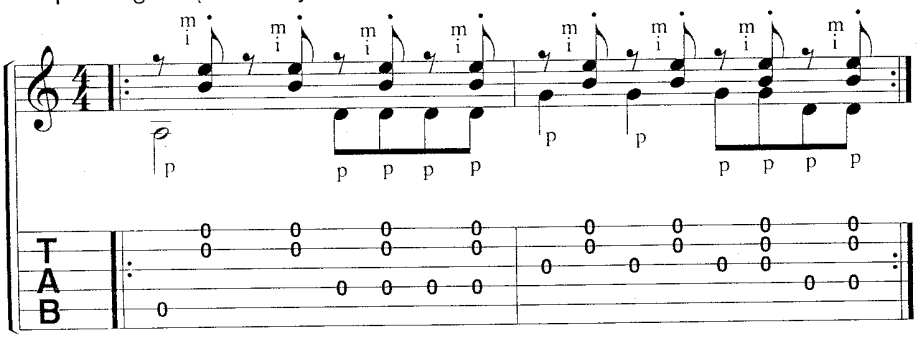


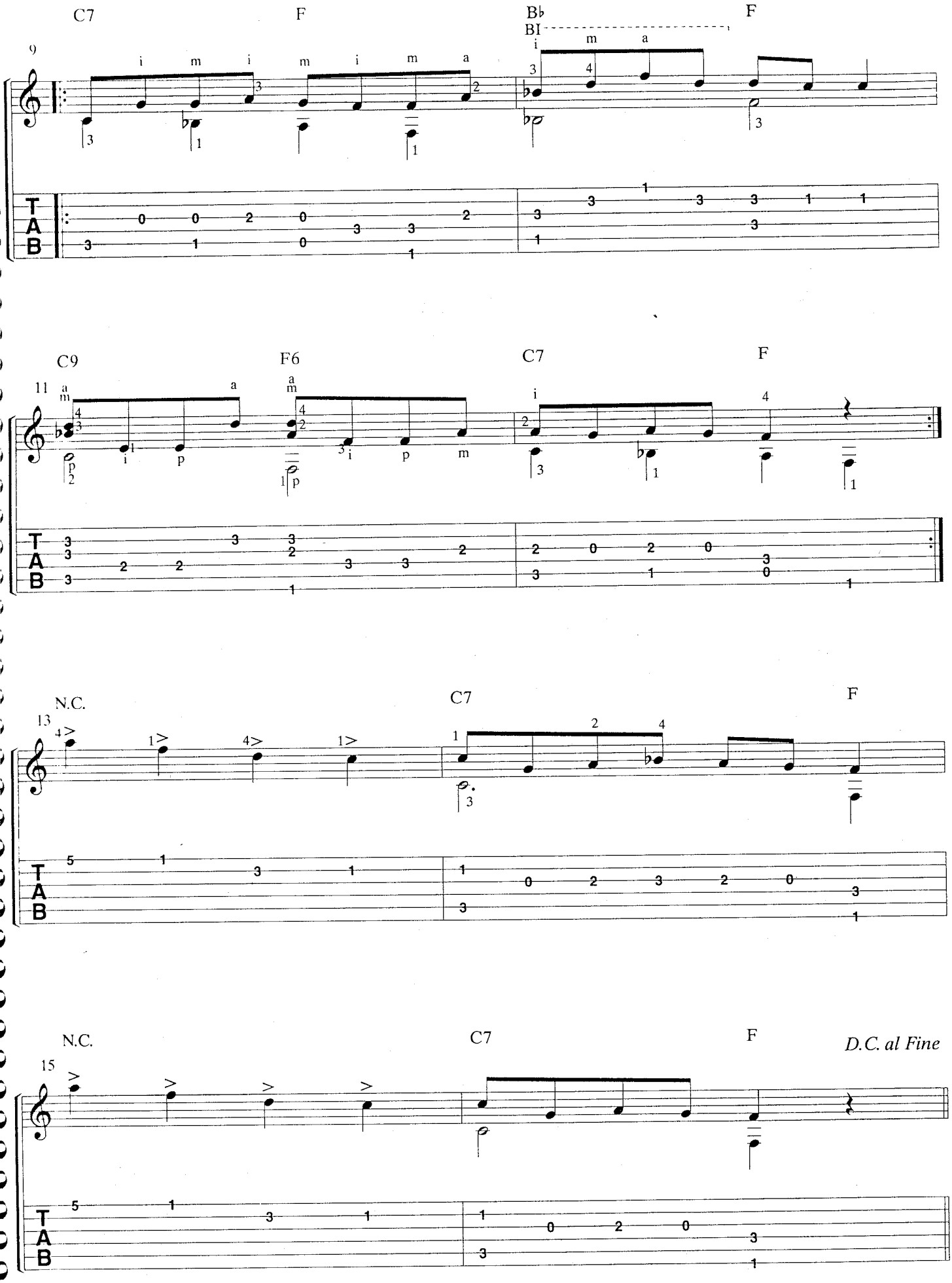
DON'T

Preparatory Exercise for "Can-Can"

Notes:

1. Use your index and middle fingers to mute the 2nd and 1st strings at the rests.
2. A dot above a chord indicates staccato (cut it short).
3. Play the bass part legato (smoothly with no break between the notes).




C7
F
B♭
BI
F
9
C9
F6
C7
F
11
N.C.
C7
F
13
N.C.
C7
F
D.C. al Fine
15
T
A
B

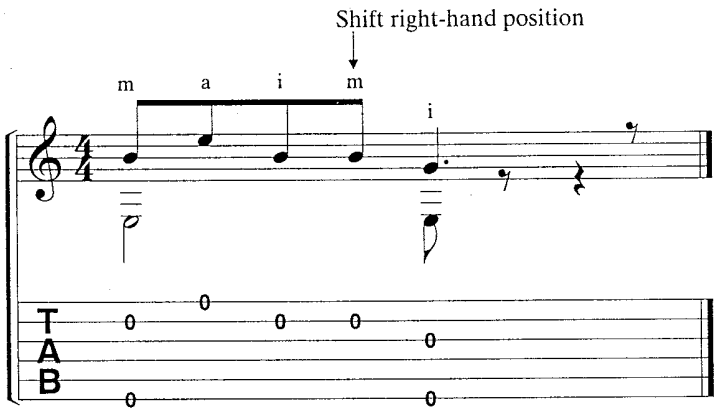
CHAPTER EIGHT:
Simple Gifts
Foreground and Background

Simple Gifts" is a delightful Shaker folk melody that the great American composer Aaron Copland used in his famous work *Appalachian Spring.*

The right-hand technique develops the three-part style we used in "Ode to Joy." The inner voice open G is a kind of droning rhythmic filler and should be played softly with an index finger free stroke. The bass also should be played with free strokes so as not to overpower the melody. However, there are times when the bass needs to be brought out, such as in measure 4 (the last two beats) and measures 8 through 12, where a kind of dialogue happens between the bass and the melody. (Two or more independent melodies occurring simultaneously is known as counterpoint.)

Points of Interest:

1. Measure 4: Isolate the right-hand part and apply the pattern to the open strings. Allow each finger of your right hand to be positioned comfortably over the string it is to play. It's helpful to think of the right hand as playing hand positions, similar to the way we think of the left. Avoid stretching the fingers out of the normal reach of the hand.



2. The main melody (stems up) is played mainly with rest strokes to project a full sound. However, there are times, such as the last two eighth notes in measure 2, where playing a rest stroke on the B string would kill the sound of the open G inner voice. You should strive to play a free stroke on these notes while getting as close to a full rest-stroke tone as possible.

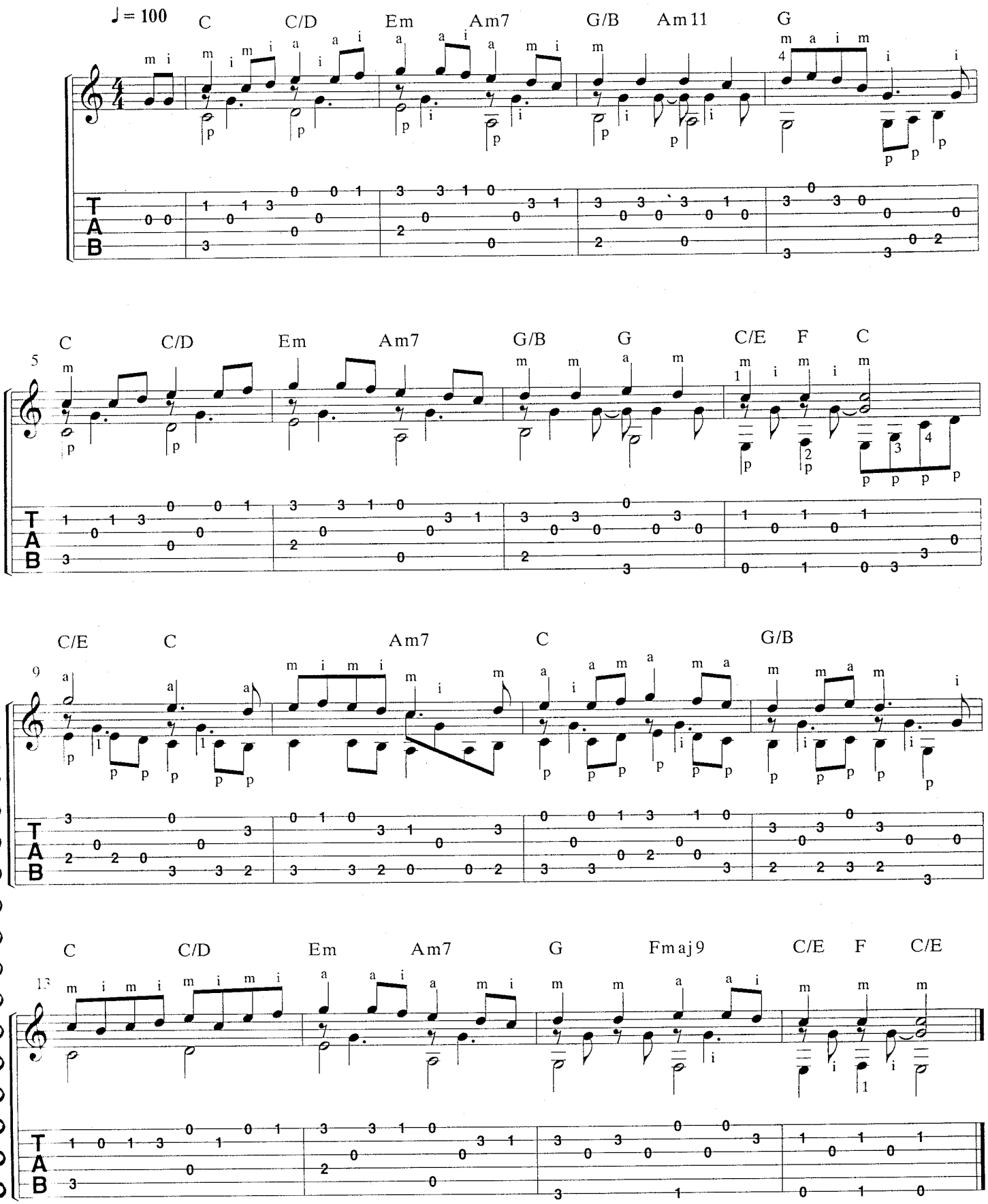
A good exercise for this is to play some notes on open strings with rest strokes and then repeat it with free strokes at the same volume. Strive to match the tone of your rest stroke with your free stroke.

3. The left-hand fingering in measures 8 and 16 allows the melody to sustain by holding down the 1st finger while the 2nd finger plays below its usual playing position. Rotate your wrist slightly to make these passages more comfortable.

Simple Gifts

CD 14

TRADITIONAL QUAKER MELODY
Arranged by SIMON SALZ



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CHAPTER NINE:
Etude
Two-Part Counterpoint

Fernando Sor is considered to be one of the finest composers of guitar music in the classical era. In addition to his numerous concert works, Sor composed many short etudes (studies) for beginners. The following etude in the key of G major is a lovely melody accompanied by a flowing bass line. There are some interesting parallels between nineteenth-century classical guitar technique and today's steel-string fingerstyle virtuosos. Sor almost never used his 3rd finger (a) to pluck. Carcassi, another nineteenth-century virtuoso, anchored his right-hand pinky by the bridge to give his playing more stability. It was also common for players of this era, notably Mauro Giuliani, to fret bass notes with their left-hand thumb in the manner of today's rock and blues players.

In the late nineteenth century, Francisco Tarrega, playing the larger Torres guitar, which had a wider neck than its forbearers, abandoned the technique of fretting with the thumb. The twentieth-century master Andres Segovia exploited the freedom of not anchoring the right hand combined with the use of carefully shaped nails to explore the many tone colors available on the guitar by playing at various points along the string. Plus, the 3rd finger (a) was integrated into right-hand technique to accommodate elaborate right-hand patterns. Sor's well-written music continues to interest twenty-first-century players, although the techniques used today may not be exactly the way Sor would have done it.

Twenty-first-century classical guitarists are continuing to build upon the traditional approach. The right-hand pinky (c) is being used more and more to accomplish five-part harmony and even more elaborate right-hand patterns. The left-hand thumb is sometimes used to fret notes by coming around to the front of the fingerboard from the same side as the other fingers in a technique adapted from double bassists and cellists.

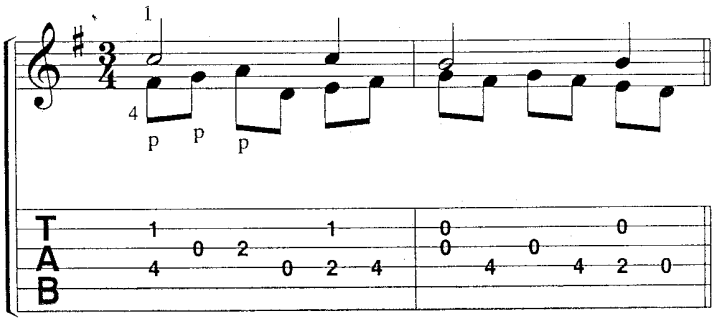
Points of Interest:

1. The "a" finger is used to help with a jump from the 3rd to the 1st string in measure 7.

2. The "a" finger is used to position the right hand for arpeggios in measures 15–16.

3. The melody is passed around among the right-hand fingers and thumb. Care must be given to separate musically the melody (stems up) from the accompaniment (stems down).

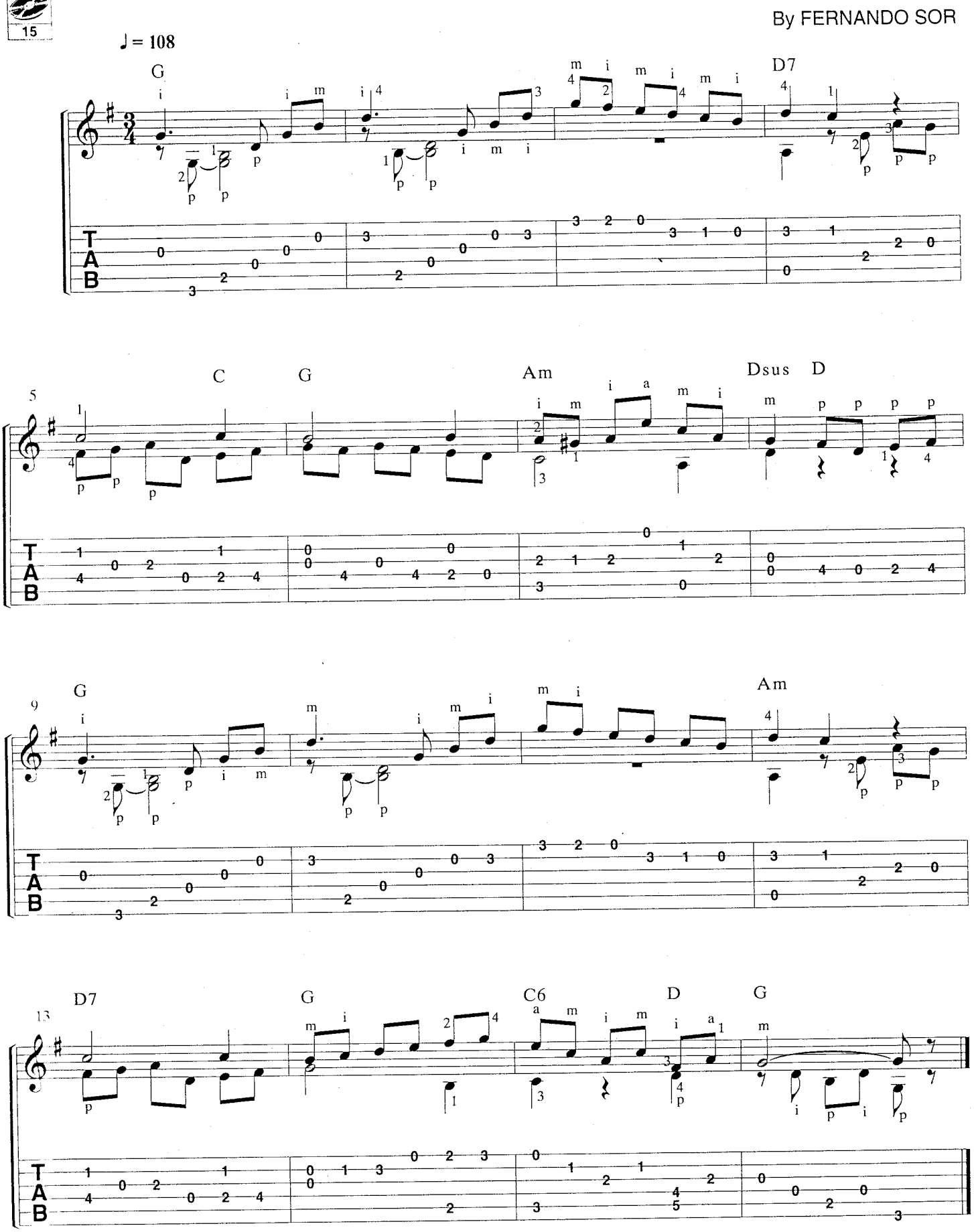
4. In measures 5–6 make sure to hold the melody note for its full value. Play the bass part very lightly so as not to drown out the melody.



Etude

CD 15

By FERNANDO SOR



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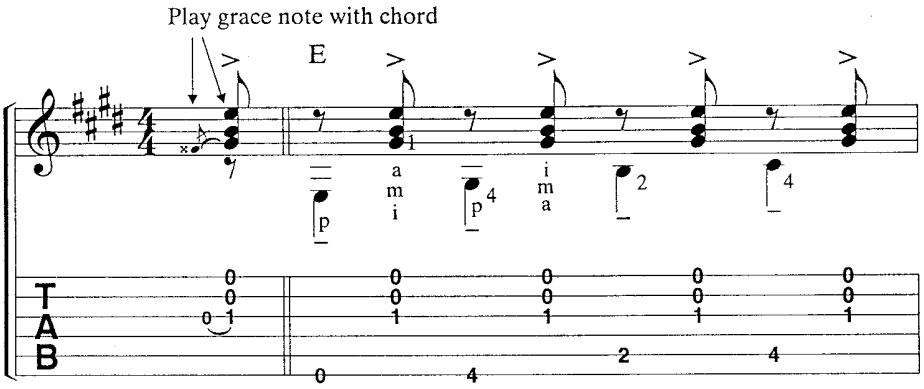
CHAPTER TEN:
Lightnin's Boogie
Blues Swing Feel

This piece was inspired by the great American fingerstyle blues guitarist Lightnin' Hopkins. It's a great stretching exercise for the left hand. If the reach is too difficult, try placing a capo on the guitar higher up the neck and gradually work your way down to the original key. The right hand has the challenge of maintaining a legato bass with accented accompanying chords above.

Points of Interest:

1. In the pickup to measure 1, the grace note F× (double sharp) is enharmonic with an open G (meaning it sounds the same but has a different name). It is hammered-on to the first fret with the 1st finger. In other words, the G♯ is sounded by the force of the finger placed vigorously on the 1st fret. Although written before the chord, the grace note actually sounds with the other notes and the G♯ comes in a little later than written.



2. Hold chords E and A7 while playing additional notes with fingers not being used in those chords.

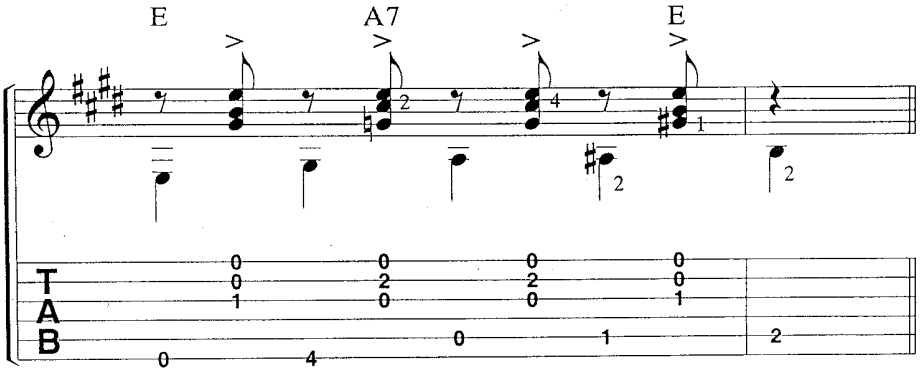
3. The direction "swing eighth notes" means that the eighth-note rests on the beats are sustained a bit longer than written and the eighth-note chords played on the upbeats are to be played for a shorter duration and a bit closer to the next beat than written (listen to the recording).

4. Notice that when the chords (such as at the end of measures 4 and 6) anticipate the bass, it creates a swing feel. This is a good piece to use the metronome on the backbeat (beats 2 and 4).

5. Position your fingers on their respective strings prior to and immediately after plucking the upbeat chords. Remember that the dot above the chord is an articulation mark meaning staccato or short.

6. The bass is marked tenuto (indicated by this symbol: –). This means to play the note for its full value.

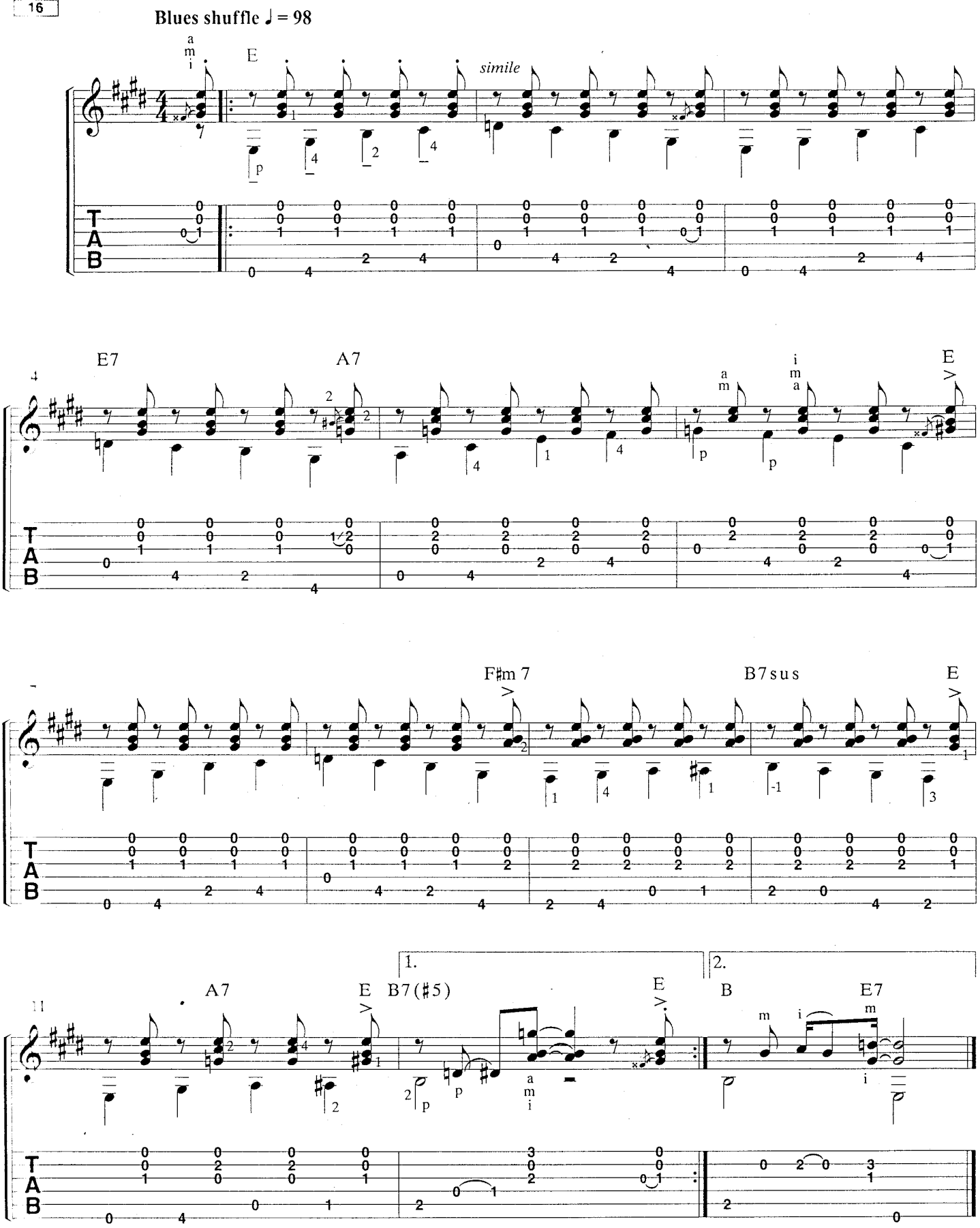
7. Notice how the unusual left-hand fingerings in measures 11–12 help maintain the proper articulations:



Lightnin's Boogie

CD 16

By SIMON SALZ



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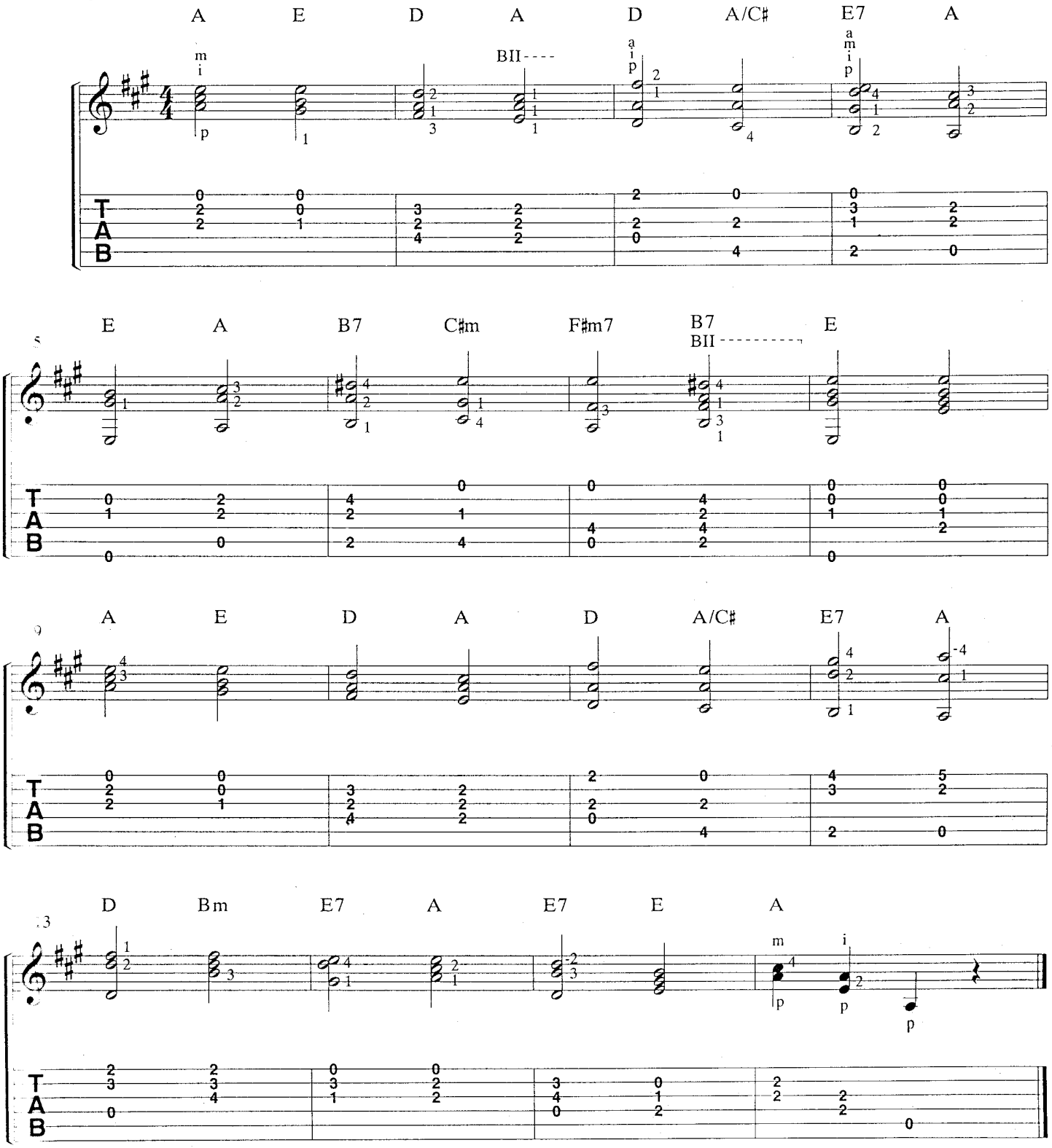
CHAPTER ELEVEN:
Arpeggio Study in A Major
Chord-Blocking Techniques

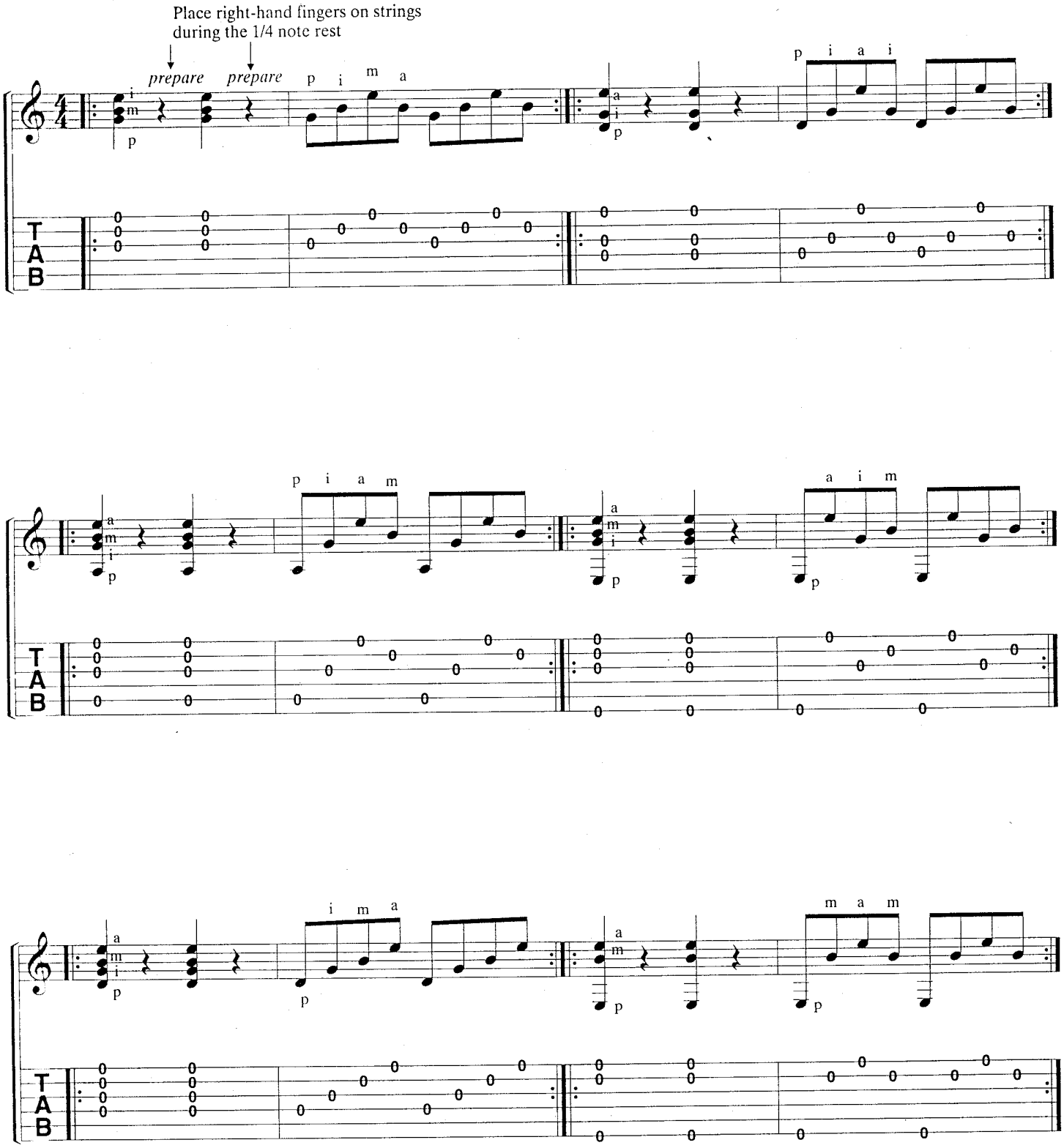
This lovely piece by Fernando Sor is an excellent study for both hands. In preparation for playing this piece with hands together, it's a good idea to understand fully the challenges given to each hand. This piece is based on a beautifully constructed chord progression. Following is the first section reduced to its basic chords. Practice this as a preparatory study before playing the actual piece. You should analyze and play the second section in the same manner. This practice technique applied to a chord constructed composition is called blocking.

Example 1:



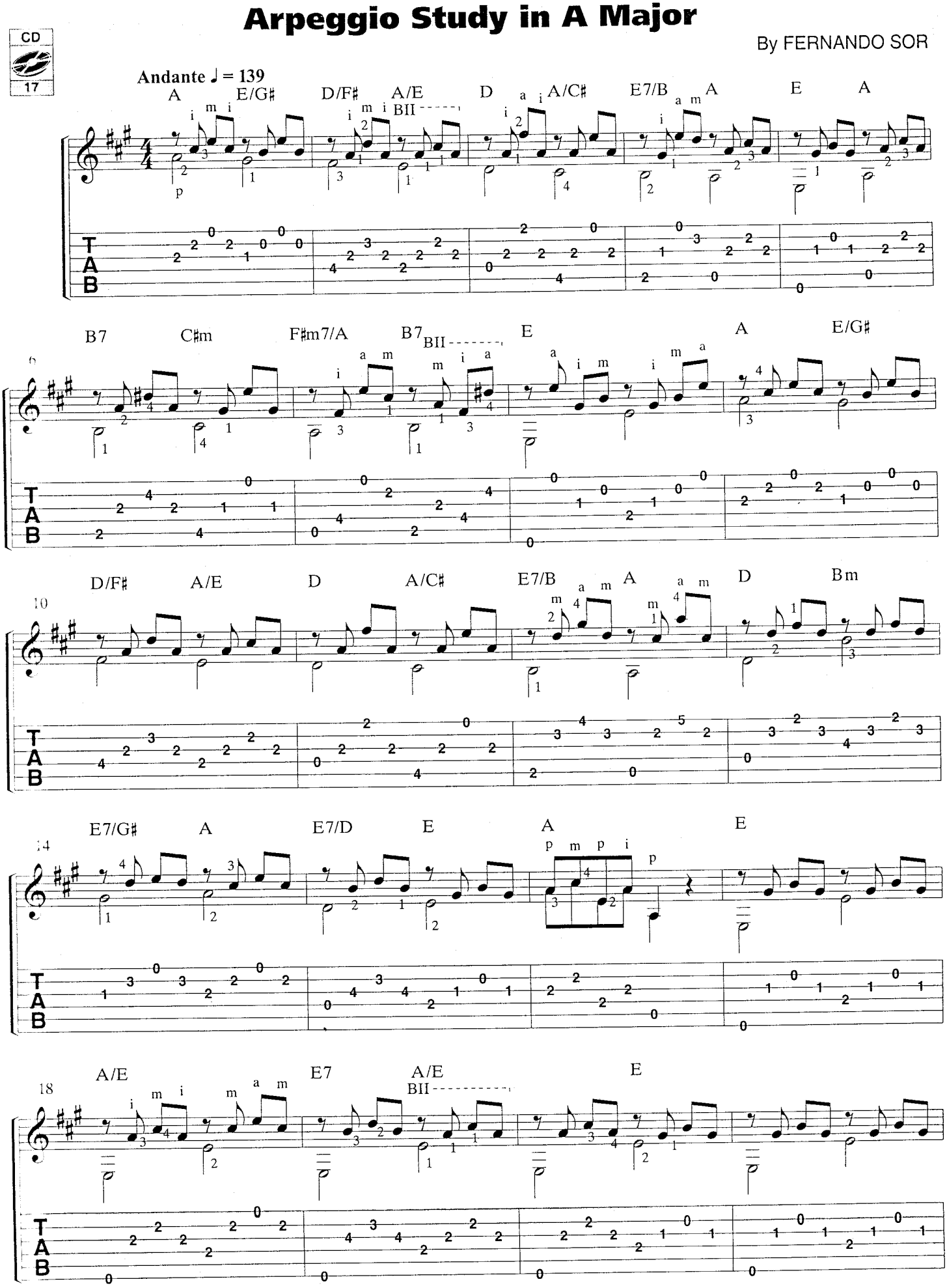
Now let's isolate and focus on the specific challenges of the right hand contained in this Sor study. Here we will apply the right-hand fingering patterns to open strings so our attention is focused solely on the right hand. Again, we will position the fingers in advance, using the blocking technique. By training the fingers to pre-shape blocks of notes, you develop confidence, speed, smoothness, and security.

Example 2:



Arpeggio Study in A Major

By FERNANDO SOR



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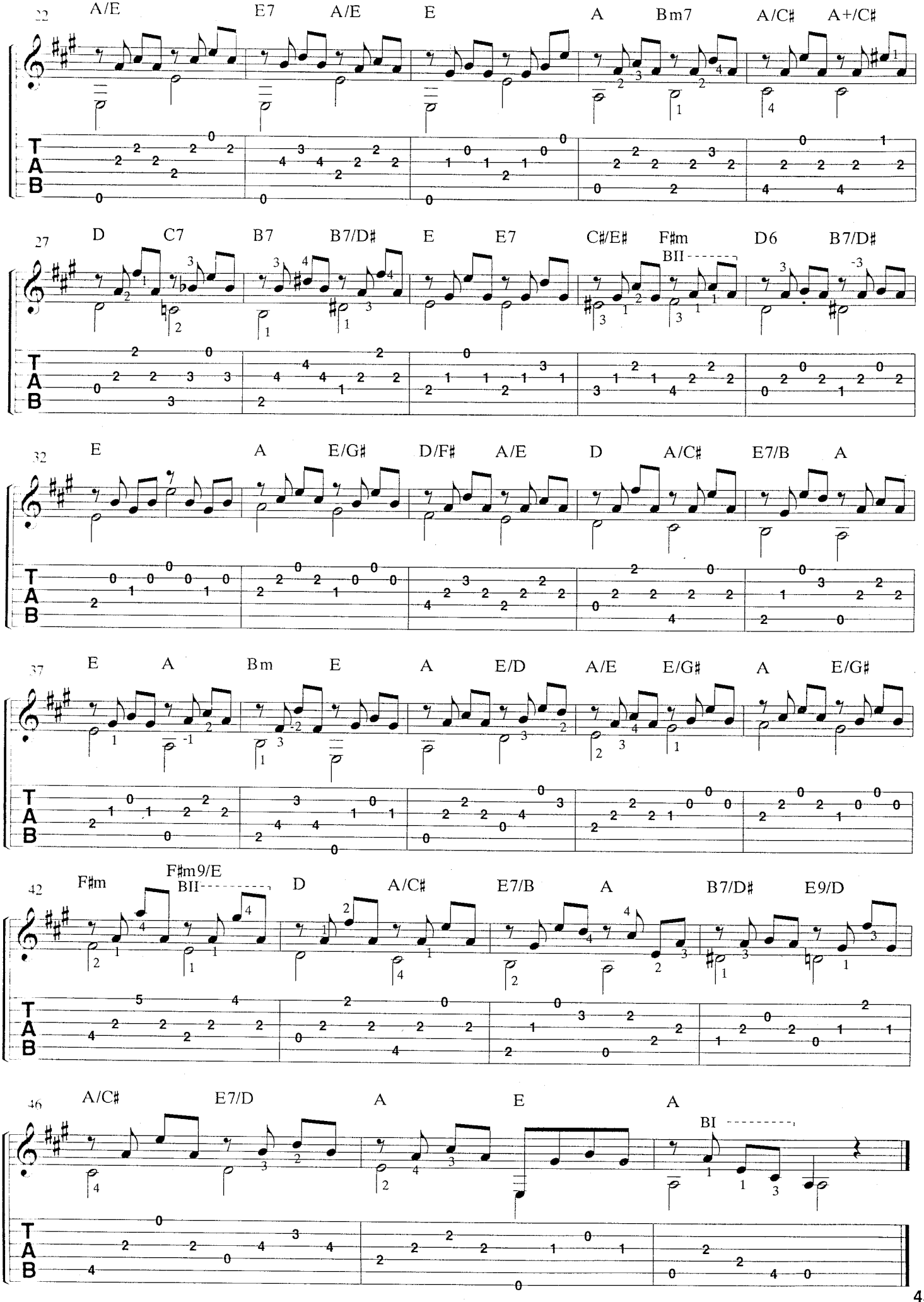
22
A/E E7 A/E E A Bm7 A/C♯ A+/C♯
27
D C7 B7 B7/D♯ E E7 C♯/E♯ F♯m D6 B7/D♯
BII
32
E A E/G♯ D/F♯ A/E D A/C♯ E7/B A
37
E A Bm E A E/D A/E E/G♯ A E/G♯
42
F♯m F♯m9/E D A/C♯ E7/B A B7/D♯ E9/D
BII
46
A/C♯ E7/D A E A
BI
T
A
B

CHAPTER TWELVE: Etude in A Major

This next piece, "Etude in A Major" by Matteo Carcassi, can be approached in the same manner as the previous study. Before attempting to perform the entire piece, each hand's challenges should be isolated and addressed using the blocking practice technique. The left hand should be comfortable playing the entire piece smoothly as a chord progression. The right hand should be comfortable playing the repeating pattern on the open strings.

Preparatory Study for "Etude in A Major"

Left- and Right-Hand Blocking

A6 A G♯m7(♭5) E7/G♯ E7sus E7 A(9) A BV

Cont. throughout

Right-Hand Arpeggio Pattern

Etude in A Major

By MATTEO CARCASSI

CD 18

Andantino ♩ = 115

A E7/G♯ E7 A BV

mf *f* *mp*

Amaj7 A♯dim7 B7 E BII BII

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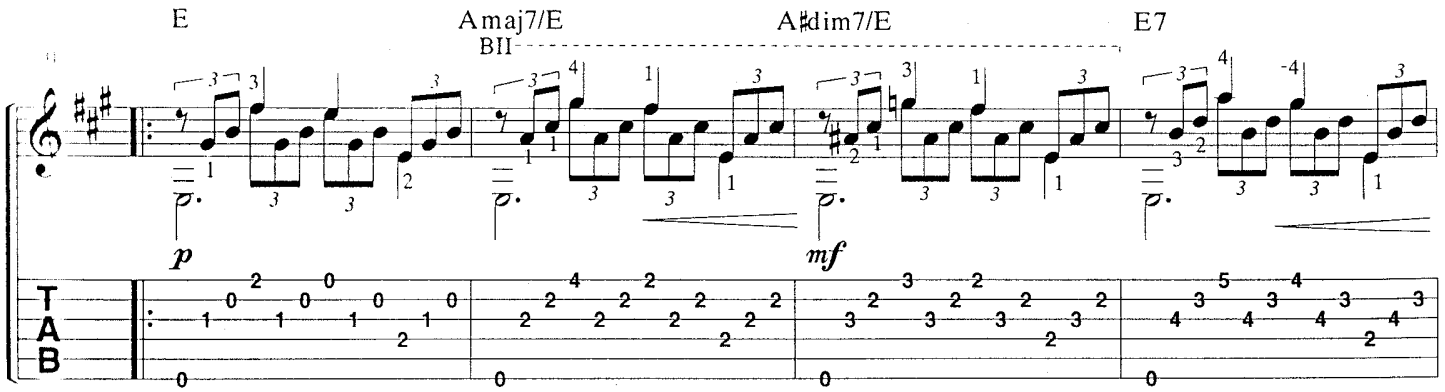
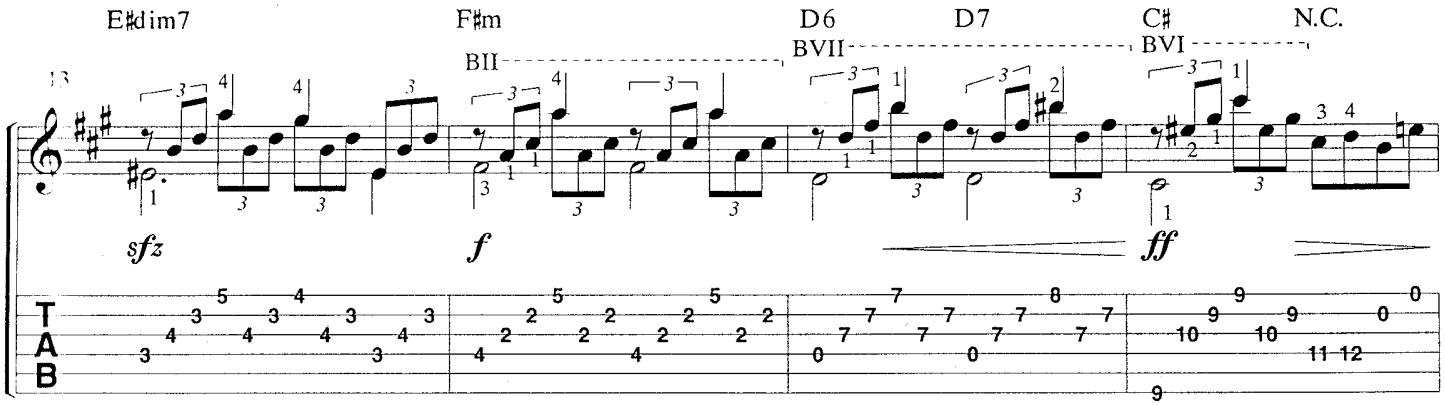
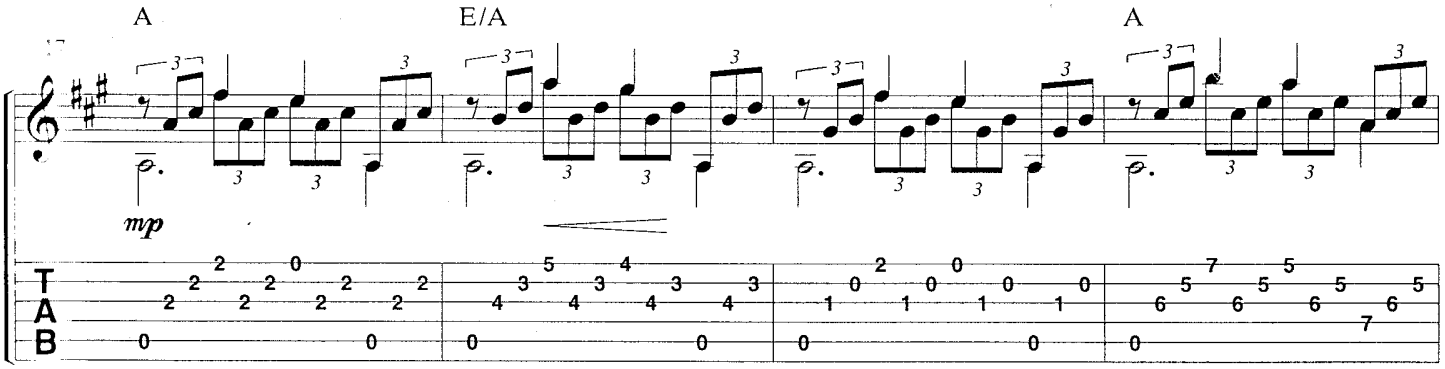
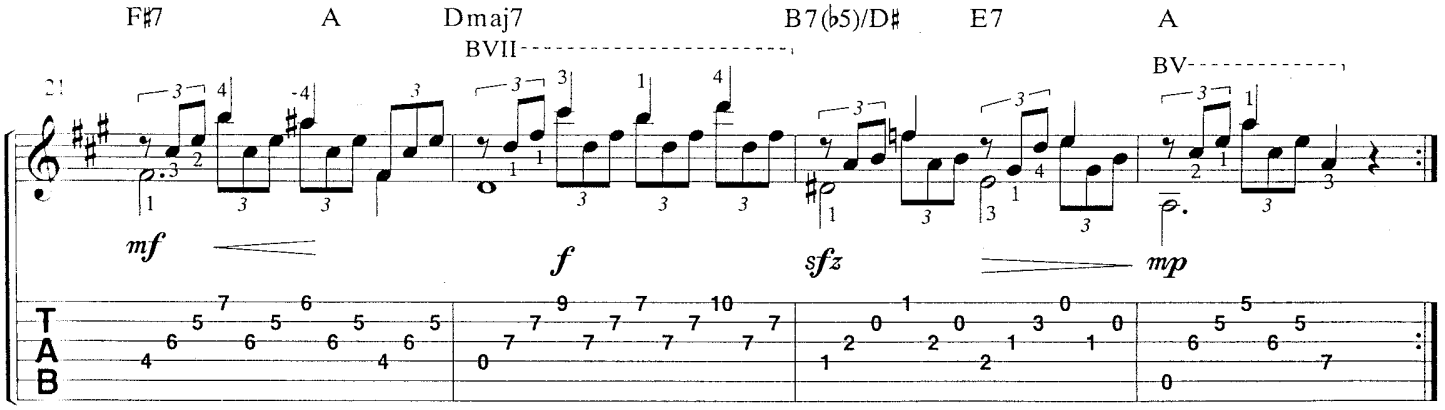

E
Amaj7/E
BII
A♯dim7/E
E7
p
mf
T
A
B


E♯dim7
F♯m
BII
D6
BVII
D7
C♯
BVI
N.C.
sfz
f
ff
T
A
B


A
E/A
A
mp
T
A
B


F♯7
A
Dmaj7
BVII
B7(♭5)/D♯
E7
A
BV
mf
f
sfz
mp
T
A
B

CHAPTER THIRTEEN:
Carcassi Nova
Bossa Nova Style

Carcassi Nova" is based on the harmonic pattern of the Carcassi etude shown earlier in this method. It is recommended that the original piece be mastered before attempting this one.

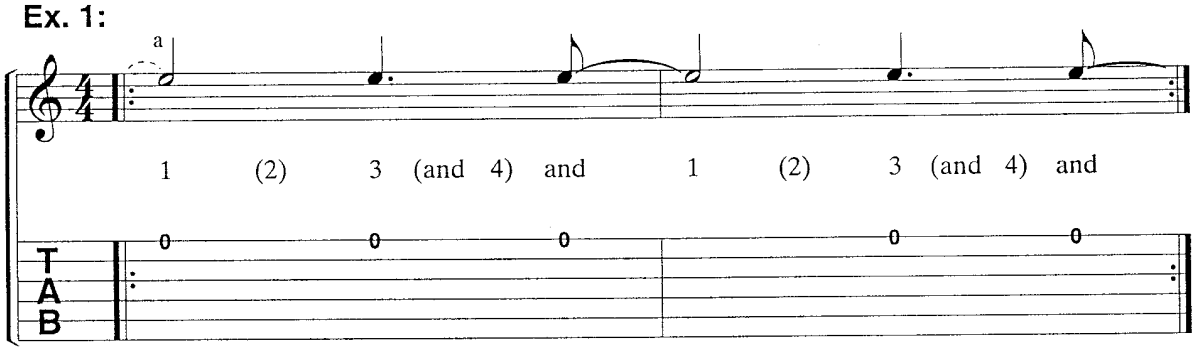
The bossa nova is a musical style that originated in Brazil in the mid-twentieth century. Guitarists/composers like Luiz Bonfá and Antonio Carlos (Tom) Jobim brought this music to an international audience.

There are three distinct rhythmic elements that the guitarist must balance to get the correct effect. The bass line maintains a steady pulse on beats 1 and 3. The index and middle fingers pluck out a chord accompaniment on the upbeats while the ring (a) finger projects a syncopated singing melody by anticipating the downbeats by one eighth note.

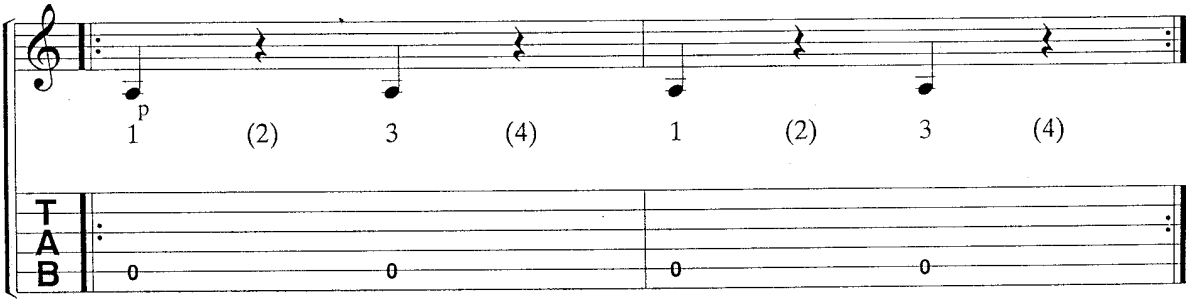
With the exception of the fills at measures 8 and 16–17, the left-hand part is identical to the Carcassi "Etude in A Major."

Preparatory Study for "Carcassi Nova"

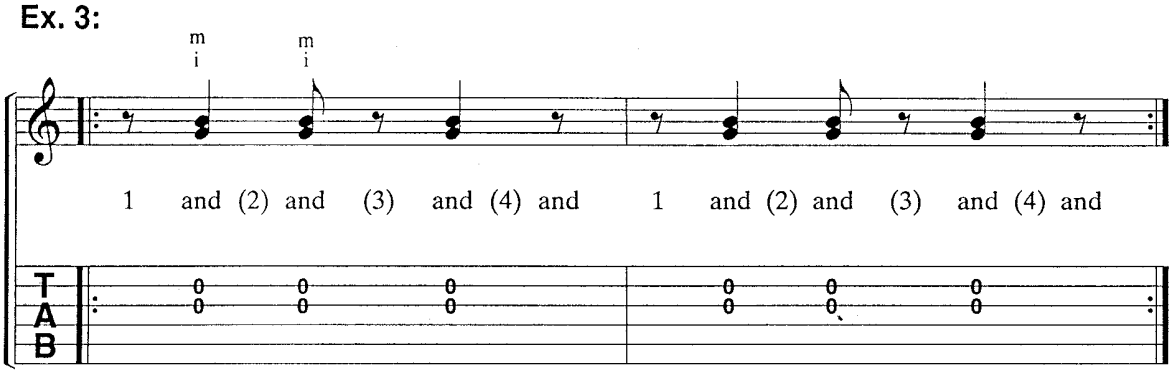
Ex. 1:



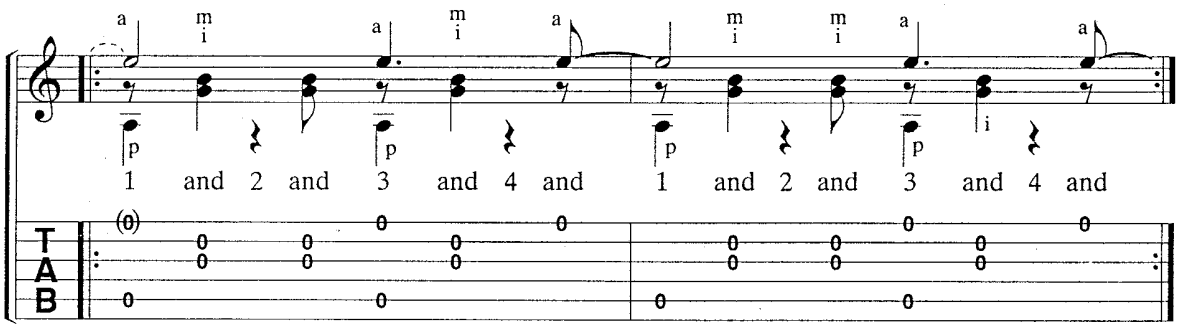
Ex. 2:



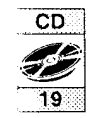
Ex. 3:


m i
m i
1 and (2) and (3) and (4) and 1 and (2) and (3) and (4) and
T
A
B

Ex. 4:


a m i a m i a m i m i a a
p p p p i
1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and
T
A
B

Carcassi Nova



By SIMON SALZ
(Based on a Study by
MATTEO CARCASSI)

Mellow bossa nova ♩ = 132

A6 A E9/G♯ E7sus E7 BV

a m m a m
p i i p i

p continue RH pattern

A(9) A Amaj7 A♯dim7 BII

BII

B7sus B7 E+7 E(9) E BII

Amaj7/E A6/E Edim7 F♯/E E7sus E7 E♯dim7sus BIII

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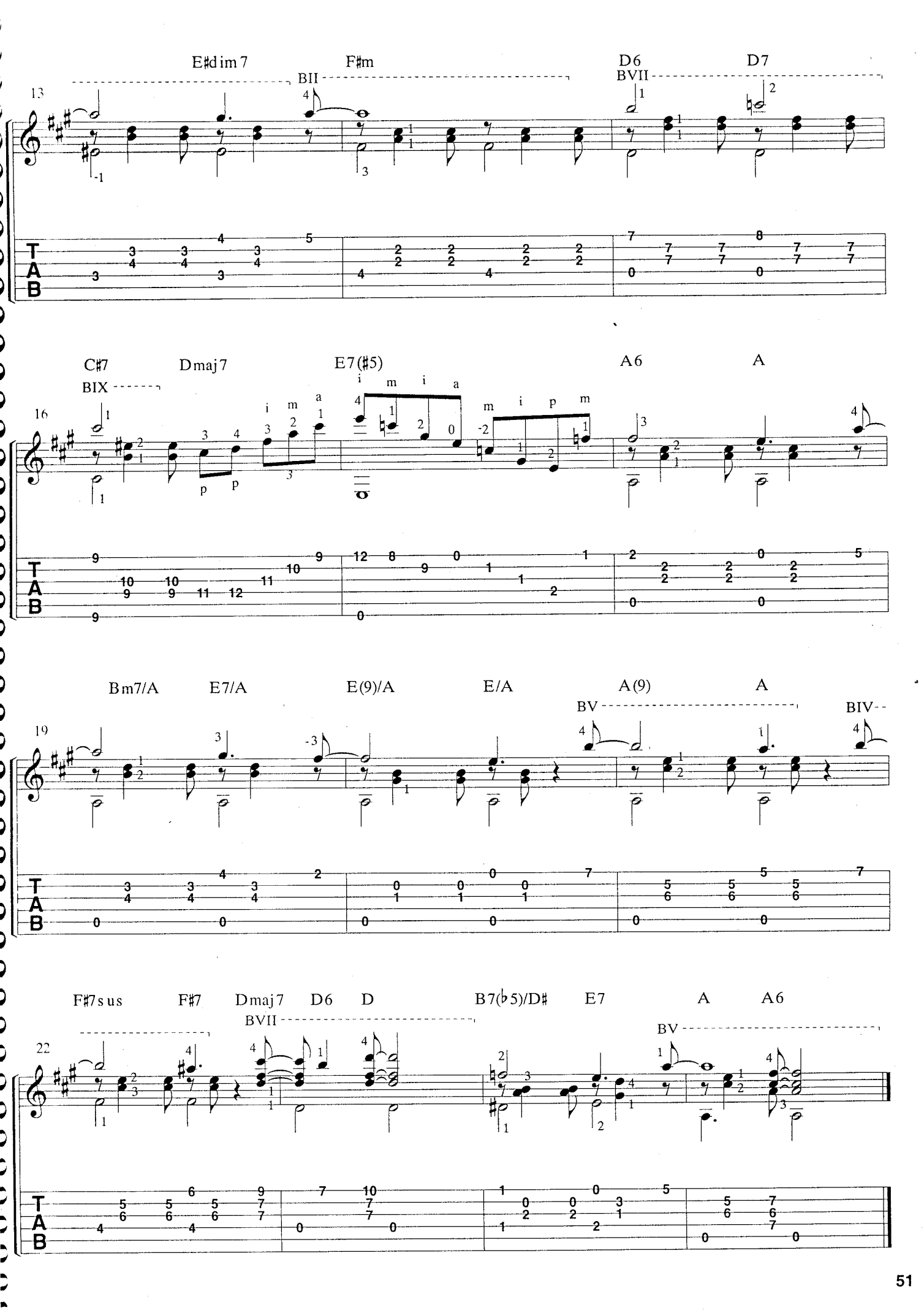

E♯dim7
F♯m
D6
D7
BII
BVII
13
C♯7
Dmaj7
E7(♯5)
A6
A
BIX
16
Bm7/A
E7/A
E(9)/A
E/A
A(9)
A
BV
BIV
19
F♯7sus
F♯7
Dmaj7
D6
D
B7(♭5)/D♯
E7
A
A6
BVII
BV
22
T
A
B

CHAPTER FOURTEEN:
Romance of the Roses
Bringing Out the Melody

The main challenge of "Romance of the Roses" is to bring out a singing melody over the arpeggio-style accompaniment. Follow the left-hand fingerings carefully to achieve the maximum legato possible. A bounce stroke may be used with the ring (a) finger to bring out the melody. A bounce stroke is simply a rest stroke where the finger (in this piece the 3rd) bounces off the adjacent string quickly in order to make way for the next finger (in this piece the middle).

Dynamics: There are six basic levels of relative dynamics commonly used. From softest to loudest they are:

pp - pianissimo - very soft
p - piano - soft
mp - mezzo piano - medium soft
mf - mezzo forte - medium loud
f - forte - loud
ff - fortissimo - very loud

Following the dynamics carefully can make this piece very expressive.

Points of Interest:

1. Measure 3: Bring out the counter line with your thumb.

2. Measure 4: *Tasto* means to play closer to the fingerboard to get an echo effect.

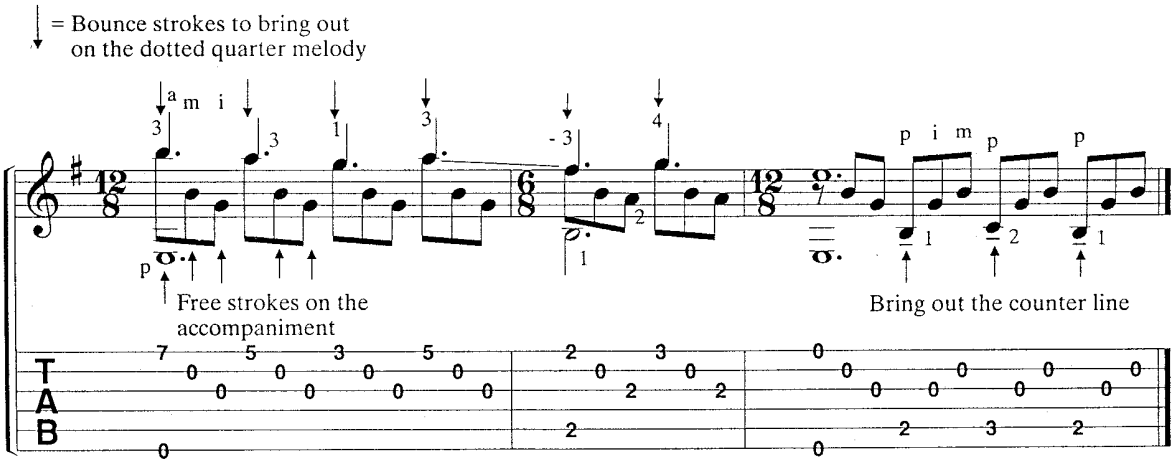
3. Measure 5: *Normal* means to return to normal right-hand playing position, just to the right of the sound hole.

4. Measure 13: is a crescendo, meaning to get louder.

5. Measure 18: is a decrescendo, meaning to get softer.

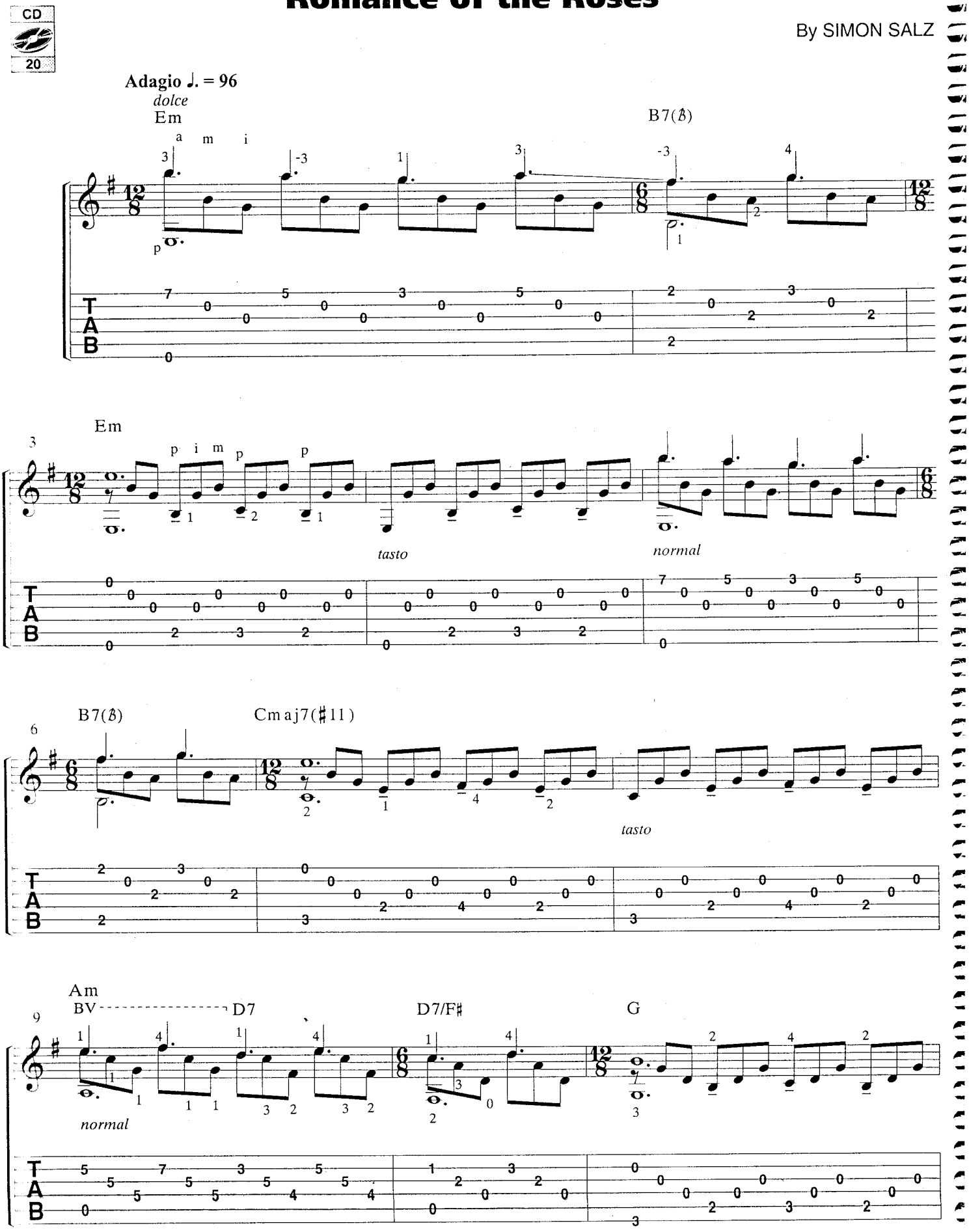
6. Measure 21: *Rit.* is an abbreviation for ritardando, meaning to slow down the tempo.

Preparatory Study for "Romance of the Roses"



Romance of the Roses

By SIMON SALZ



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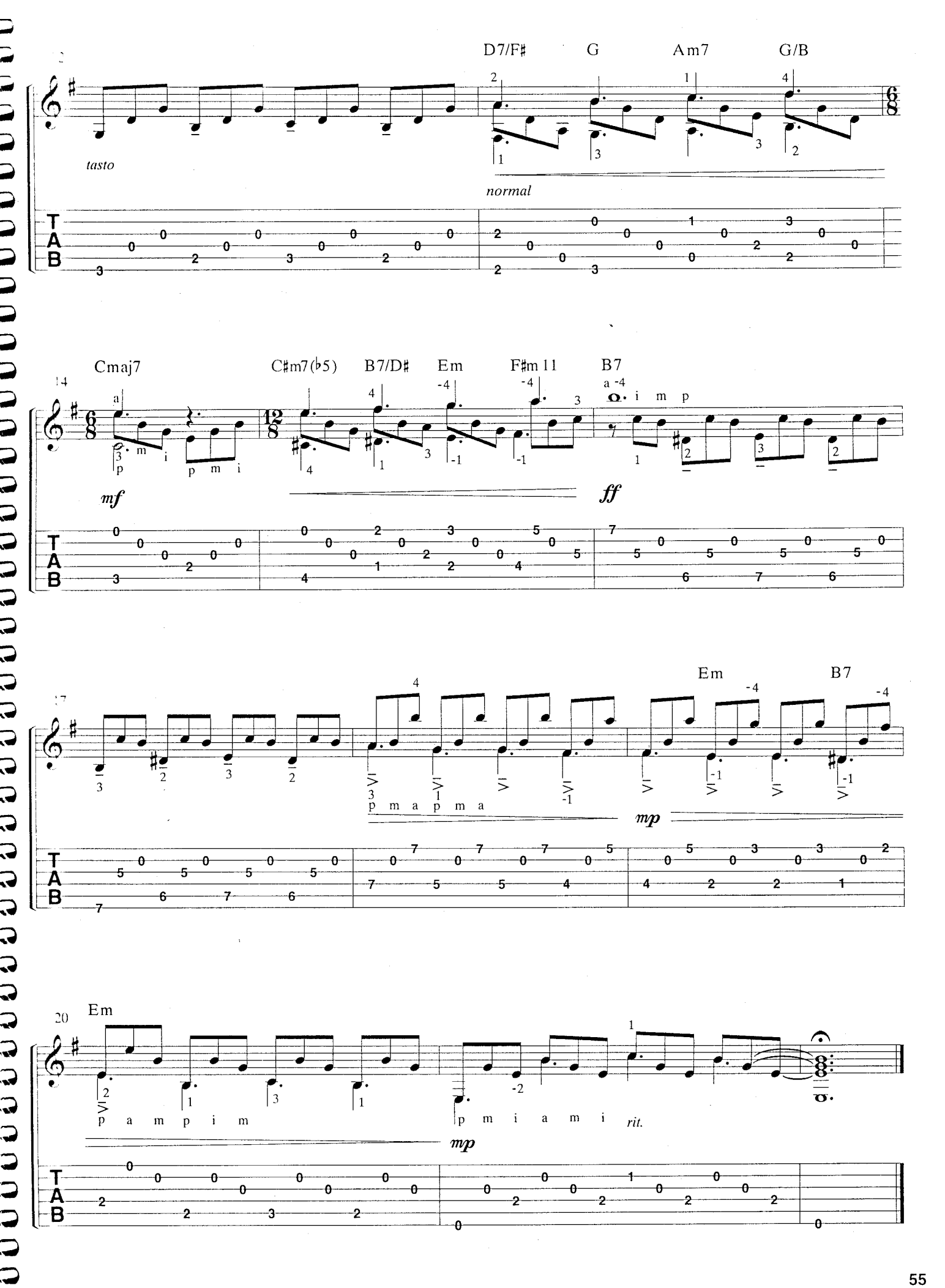

D7/F♯
G
Am7
G/B
tasto
normal
Cmaj7
C♯m7(♭5)
B7/D♯
Em
F♯m 11
B7
mf
ff
Em
B7
mp
Em
p a m p i m
p m i a m i
rit.
mp
TAB

CHAPTER FIFTEEN:
About Strange Lands and People

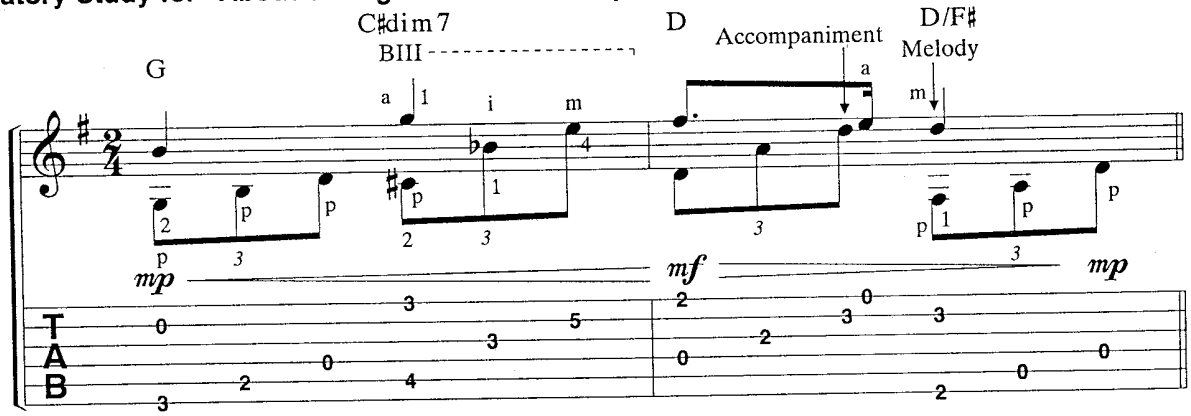
Robert Schumann was one of the great European composers of the romantic period of the nineteenth century. This piece is originally from a set of piano pieces called *Scenes From Childhood.* The simplicity of the melody lends itself beautifully to the guitar.

Compared to many instruments, the unamplified classical guitar has a very narrow dynamic range. For example, *fortissimo* on a classical guitar is comparable to a *mezzo piano* on a trumpet. Many classical guitarists learn to give the illusion of dynamics by varying their tone color to reinforce their dynamics. For example, try playing *tasto* (on the fingerboard) for a darker, softer tone color and *ponticello* (near the bridge) for a brighter tone.

Points of Interest:

1. To balance the voices, always keep the melody a notch louder than the accompaniment.
2. A more challenging approach used by concert artists, especially pianists, is to keep the accompaniment at a constant murmur while the melody's dynamic rises and falls.
3. In measure 14, the symbol that looks like a comma (,) is a breath mark indication. In this piece it means to pause slightly before returning to the main theme.
4. In measure 2, notice how the note D is used as an accompanying note on the 3rd beat and also as a melody note on the 4th. Be sure to use not only a different dynamic but also a different tone color to separate melody from accompaniment.

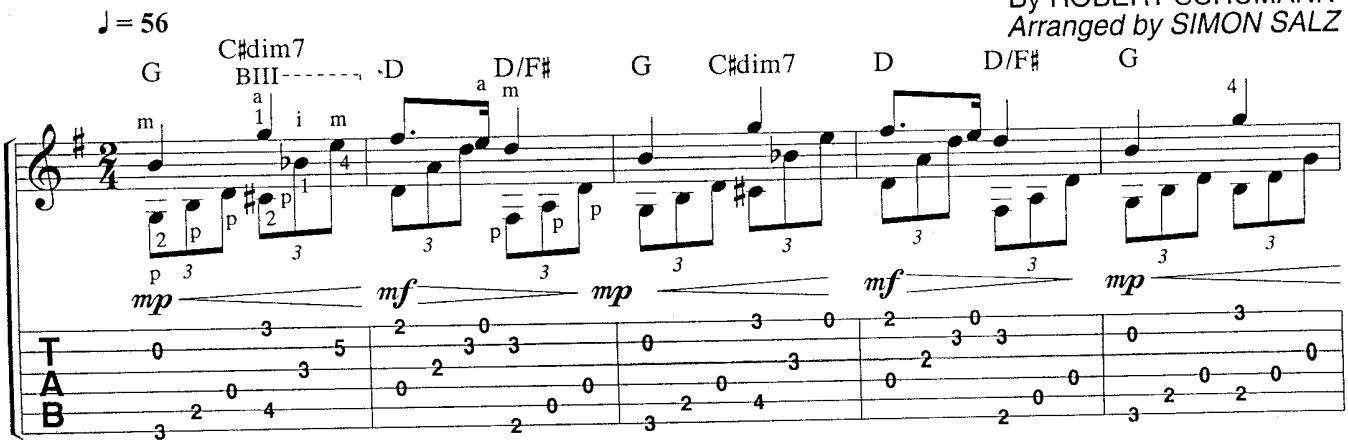
Preparatory Study for "About Strange Lands and People":



About Strange Lands and People
(from "Scenes From Childhood," Op. 15)

CD 21

By ROBERT SCHUMANN
Arranged by SIMON SALZ



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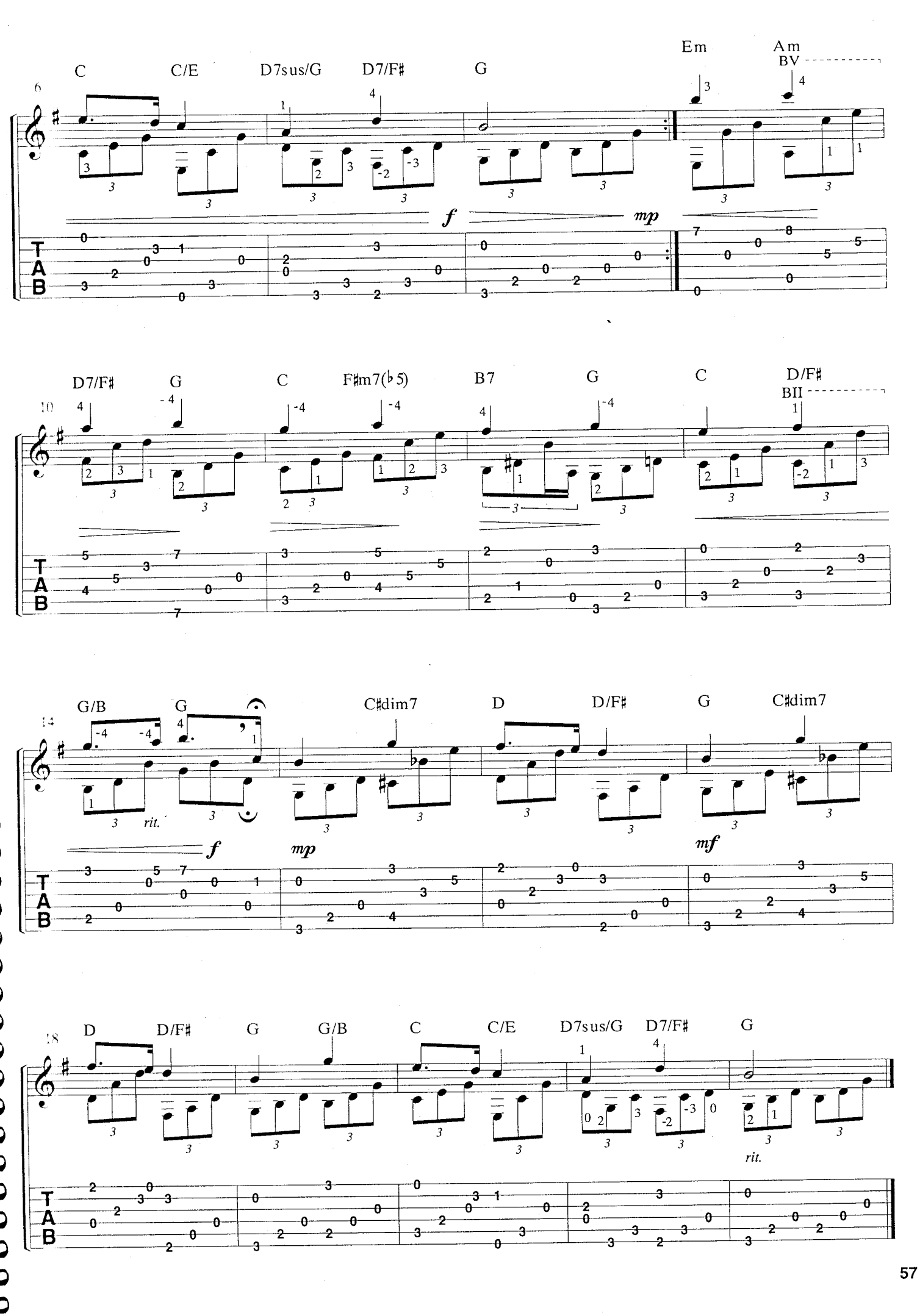

6
C
C/E
D7sus/G
D7/F♯
G
Em
Am
BV
f
mp
10
D7/F♯
G
C
F♯m7(♭5)
B7
G
C
D/F♯
BII
14
G/B
G
C♯dim7
D
D/F♯
G
C♯dim7
rit.
f
mp
mf
18
D
D/F♯
G
G/B
C
C/E
D7sus/G
D7/F♯
G
rit.
T
A
B

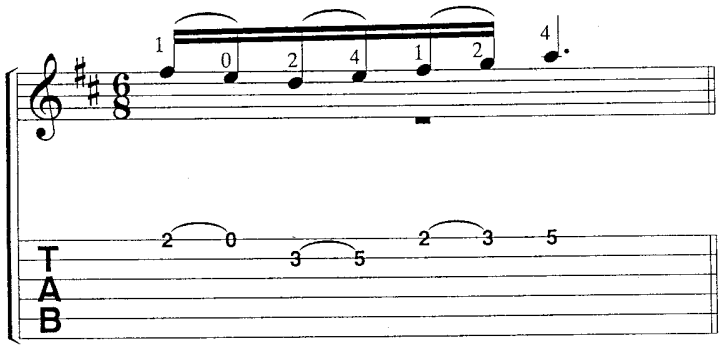
CHAPTER SIXTEEN:
Currant
Slurring Techniques

Slurring is a special way of articulating groups of notes on the guitar. The slur symbol (⌒) indicates that the notes under the slur are not to be attacked individually or separately articulated. With the voice or a wind instrument such as a flute, a slur means that the notes are to be played in one breath. On a bowed instrument such as a violin, a slurred group of notes is to be played with the bow going in one direction and maintaining contact with the string. On the guitar, the closest we come to this effect is a technique called ligado. Ligados are commonly known as hammer-ons and pull-offs.

In addition to the articulation, slurring is a good way to play extremely fast passages since the work is divided between two hands. While notes are being slurred with the left hand, the right hand can be resting and repositioning. Slurring can often simplify right-hand fingerings.

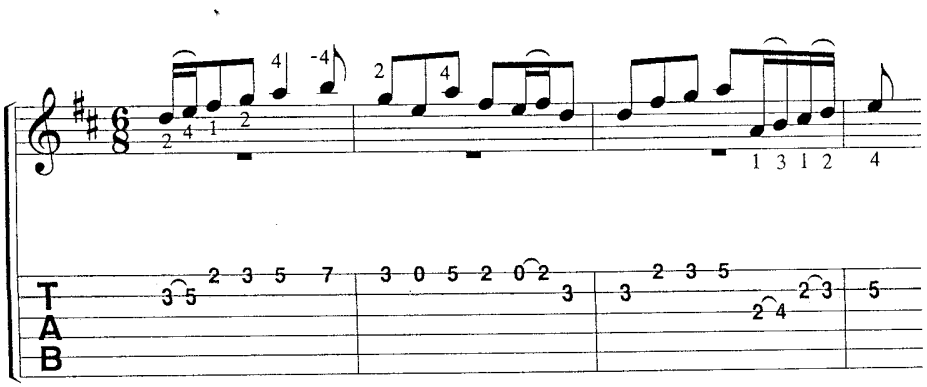
Slurring pairs of notes is a good way to get started. Slurring in pairs is common in Renaissance and Baroque music. A slur groups the notes into strong and weak pairs where the first note of the slur, played with the right hand, is stronger sounding than the second note, which is plucked or hammered with the left.

Here are some excerpts of an upcoming piece called "Currant," which uses a variety of slurs:

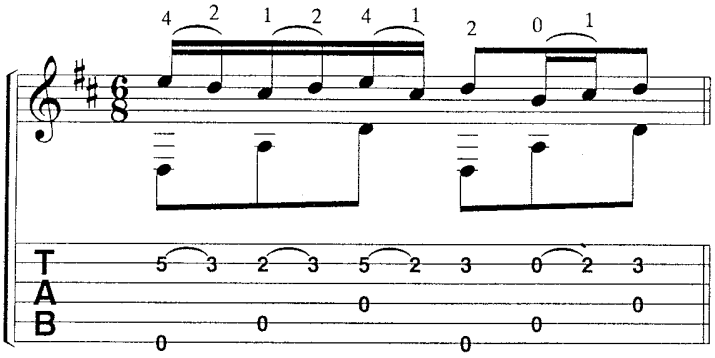


Playing Ascending Slurs:

To perform an ascending slur (hammer-on), the tip of your left-hand finger sounds the string by "hammering" down on the note, sounding the note by virtue of the finger's speed and accuracy. To get the clearest sound, the fingertip should hammer as close as possible to the fret wire. In most cases, a lower note is sounded first, setting the string in motion. Then the fingertip is brought down swiftly, striking the string at the fret and causing the new pitch to sound.



the palm) while the lower finger holds the string firmly.



Left-Hand Levels of Skill:

Descending ligados can be organized from easiest to hardest:

1. Pulling off to an open 1st string.

2. Pulling off to any open string other than the 1st string.

3. Pulling off to a fretted finger 1, 2, or 3 in order of difficulty on the 1st string.

4. Pulling off to a fretted finger 1, 2, or 3 in order of difficulty on all other strings.

There are three common descending slur techniques:

1. Free-stroke slur: The left-hand finger plucks the string and moves toward the palm, angling over any adjacent strings. Advantage: Very quick and light. This technique allows the higher string to vibrate and sustain a note if needed. Disadvantage: Difficult to project volume.

2. Rest-stroke slur: The left-hand finger rests on any adjacent string after plucking. Advantage: Very clean and loud. Works well in an isolated situation. Disadvantage: Difficult to play quickly in a succession of notes. Automatically mutes the string on which it comes to rest.

3. Brush stroke with damper: The finger that pulls off is allowed to brush against the adjacent string. This string is muted with either a finger from the right hand or the side of a left-hand finger (usually the 1st). Advantage: Fast and loud (in effect, this can give an inner string the feel of the 1st). Disadvantage: Can't be used in multi-voiced sections where the higher string is needed to sustain.

Another type of slur: A non-vibrating string may also be sounded by hammering down on the intended note without first being set in motion by plucking. This technique is used in ligado passages when crossing strings. It is generally easier and more effective to execute on the lower strings. (See Brahms' "Hungarian Dance," measure 7, on page 93.)

Practice tip: Practice any melodic passage with the left hand alone using this technique; the louder and clearer the sound, the better your ligado technique.

Please note: A phrase marking (also a curved line) signifies that a group of notes is to be played in a cohesive way. Sometimes these symbols are used in guitar music and can be confused with the technique of ligado.

"Currant"* dates back to the Renaissance and comes from Elizabethan England. The composer is unknown. The droning bass makes this piece a natural for a guitar solo. The melody in this arrangement makes great use of the slurring, or ligado, technique.

Points of Interest:

Tune your low E string (6th string) down a whole step to a D, one octave below your 4th string. Tuning tip: Tune the string slightly flat and then tune up to pitch. This will help stabilize the string. Before performing, wait a moment and check your tuning again. Nylon strings have a bit of "memory" and will become slightly sharp after first being loosened.

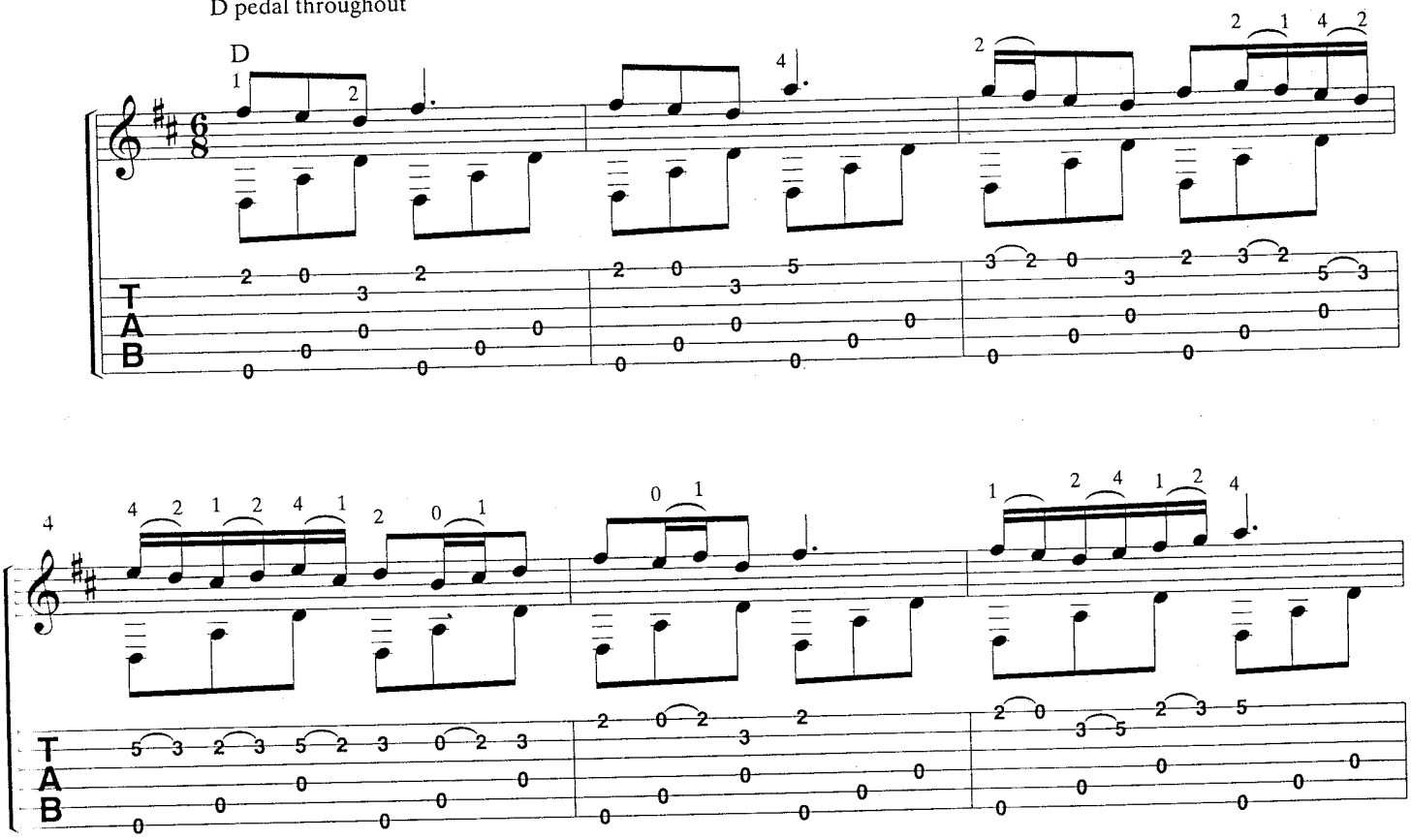
1. Measures 13–16 are the trickiest, so practice and master them first.
2. Practice and perfect the melody without the bass before putting the two parts together.
3. The phrase in measures 7–8 contains the most difficult left-hand slurring passage. Isolate and conquer!
4. After you master the separate parts, play the whole piece through with a metronome at a steady but much slower speed than your goal tempo. Gradually increase the tempo to several notches past the goal tempo.

Currant

CD 22

ANON.
Arranged by SIMON SALZ

⑥ = D
♪ = 160
D pedal throughout



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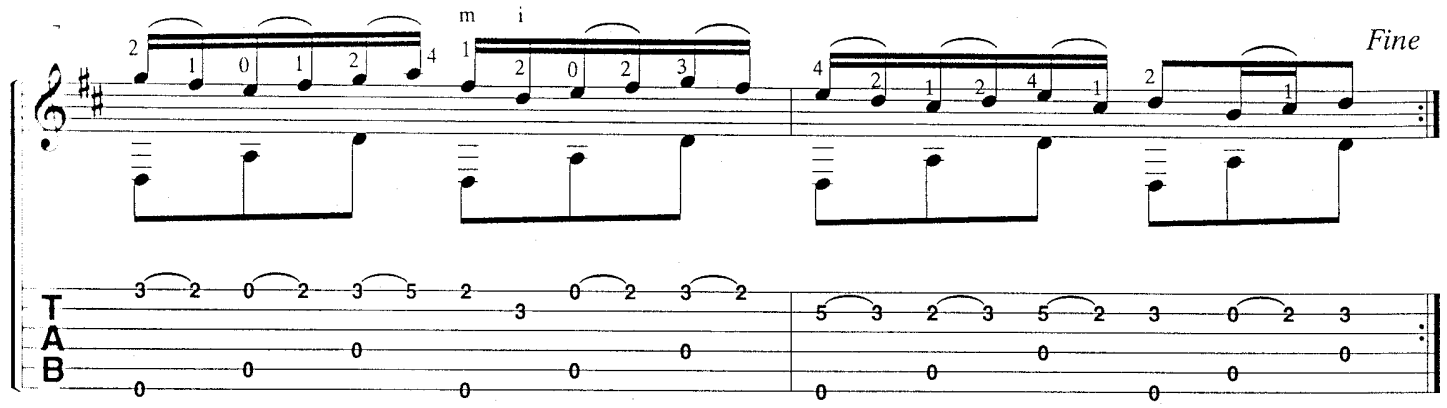
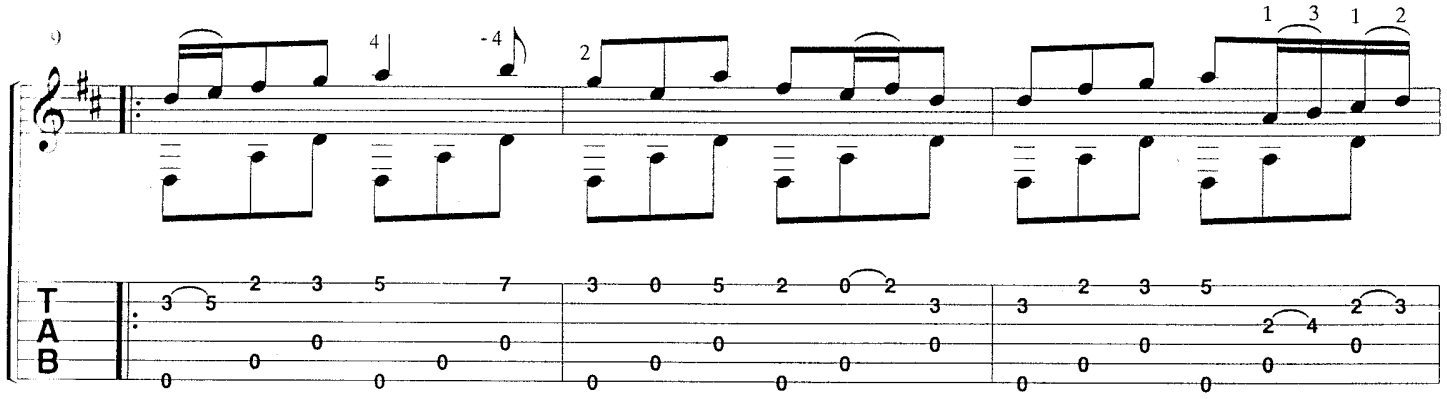
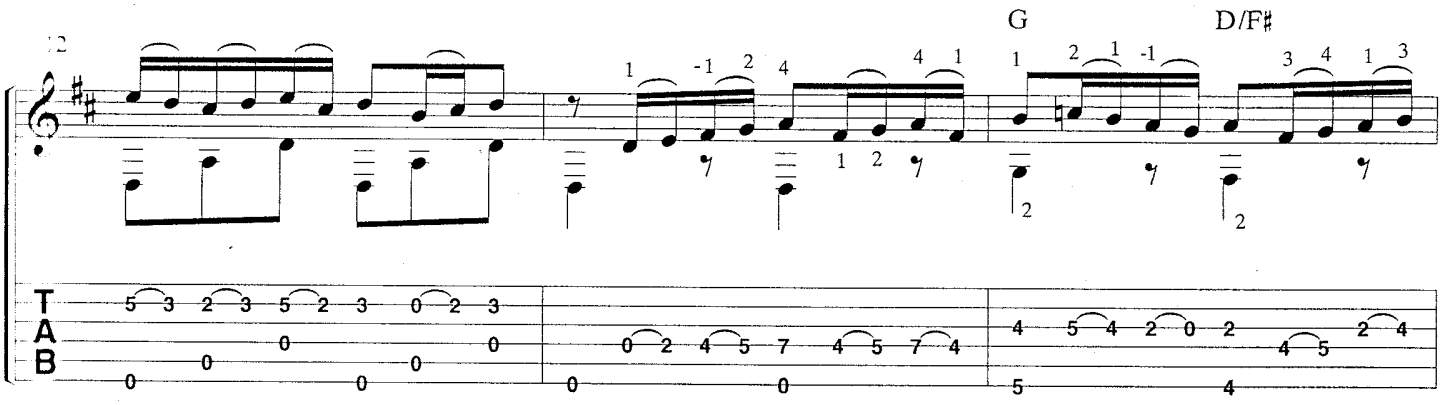
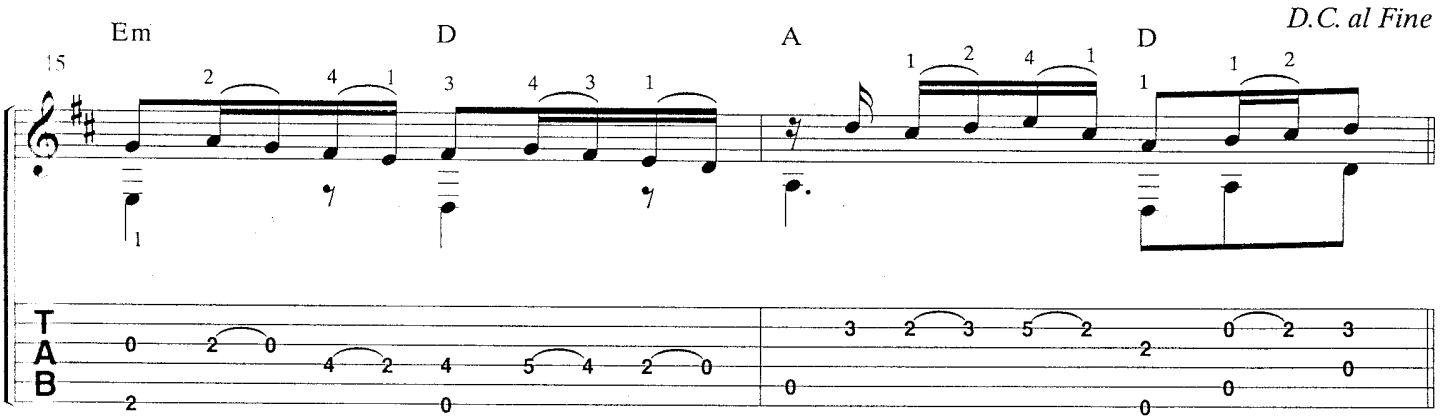
* "Currant" is the English variant of the French "Courante."


m i
Fine
T
A
B


T
A
B


G
D/F♯
T
A
B


Em
D
A
D
D.C. al Fine
T
A
B

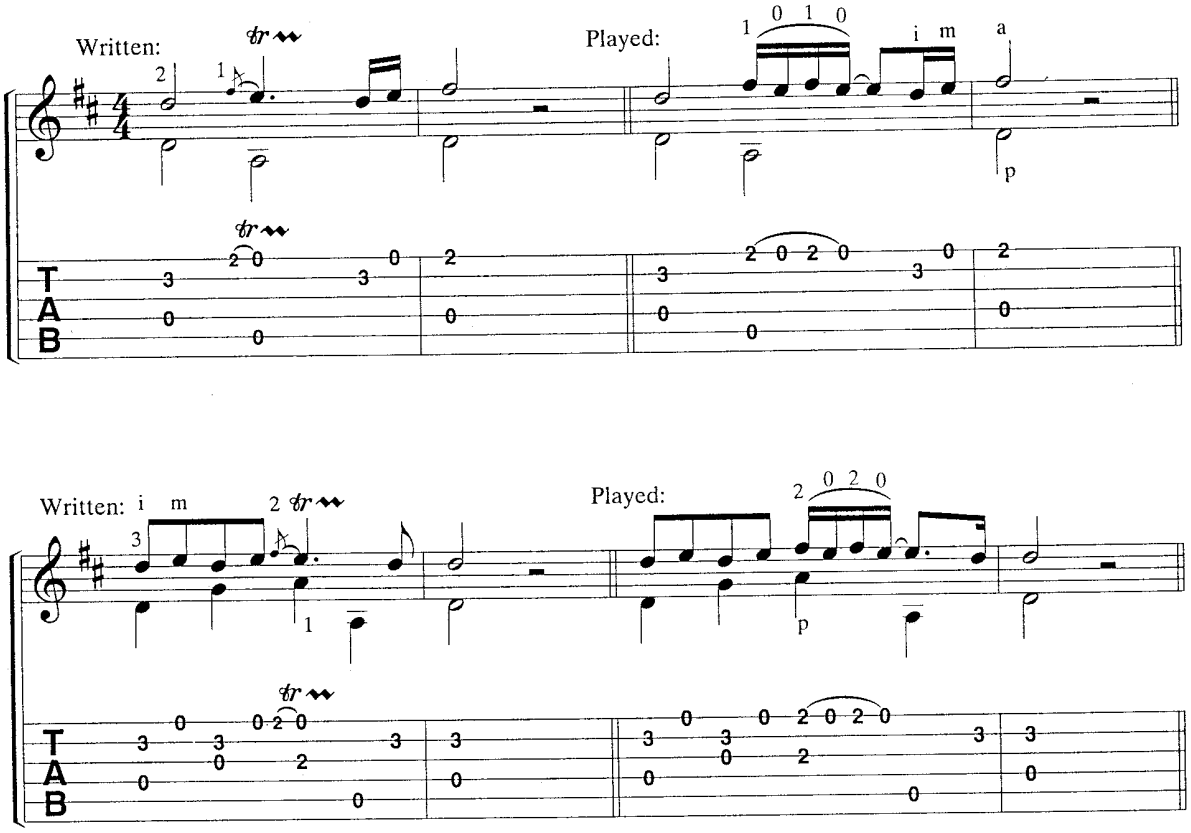
CHAPTER SEVENTEEN:
Trumpet Voluntary
Trills

A trill is type of ornamentation in which you repeatedly, and rapidly, slur between two notes. The trill symbol is a somewhat graphic representation of this rapid repetition (see below). A trill accents and dramatically draws attention to the trilled note.

"Trumpet Voluntary" is a piece of music from the Baroque era. In the Baroque style, trills are usually begun on the upper neighbor tone of the note that is being decorated. This note is one scale step higher than the melody note. The note is alternated rapidly with the melody note. The number of times the notes are alternated depends on the skill and taste of the individual performer as well as the tempo and character of the piece being performed. Compare the examples with their written-out "played" versions. Remember that ornamentation is a form of improvisation and that varied interpretations are common.

To execute the basic trills in "Trumpet Voluntary," a combination of descending and ascending ligados are required. Once the first note of the trill is initiated by the right hand, the rest are performed by the left hand alone.

Preparatory Study for "Trumpet Voluntary":



Trumpet Voluntary

By HENRY PURCELL
Arranged by SIMON SALZ

Majestically ♩ = 112

D A D A D A D A D A D A

D G A D *Fine* 1. E A A7 D

E A A7 D A 2.

A 1. A 2. A *D.C. al Fine*

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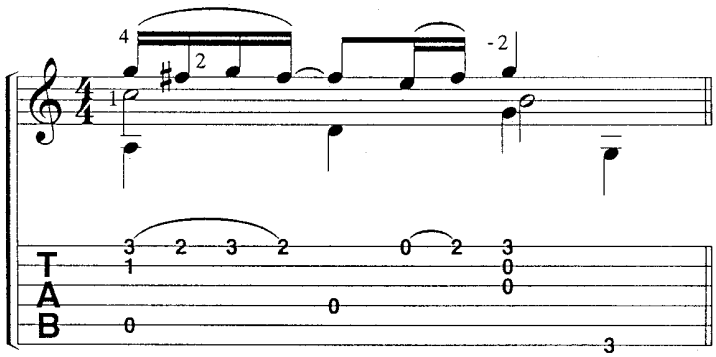
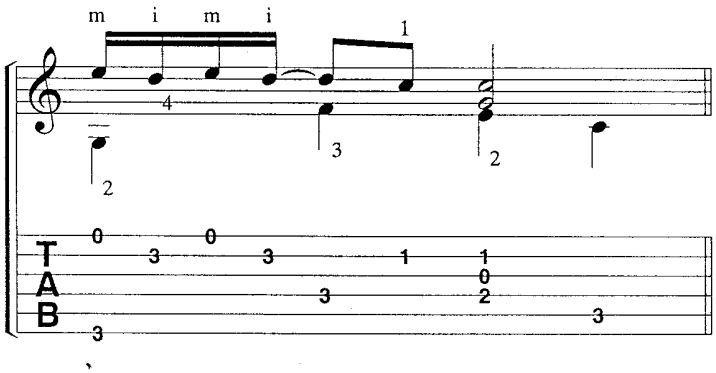
CHAPTER EIGHTEEN:
The Prince of Denmark's March
Left-Hand Finger Independence

The Prince of Denmark's March" (also known as "Trumpet Tune") is a very popular piece at weddings. At measure 9 there is a challenging trill passage at the cadence. A cadence is a bass and chord sequence common in classical music that signals the end of a section. The trill is written out. Not only must the 4th and 2nd fingers pull and hammer to execute the trill, but also simultaneously the 1st finger must sustain a C on the B string.



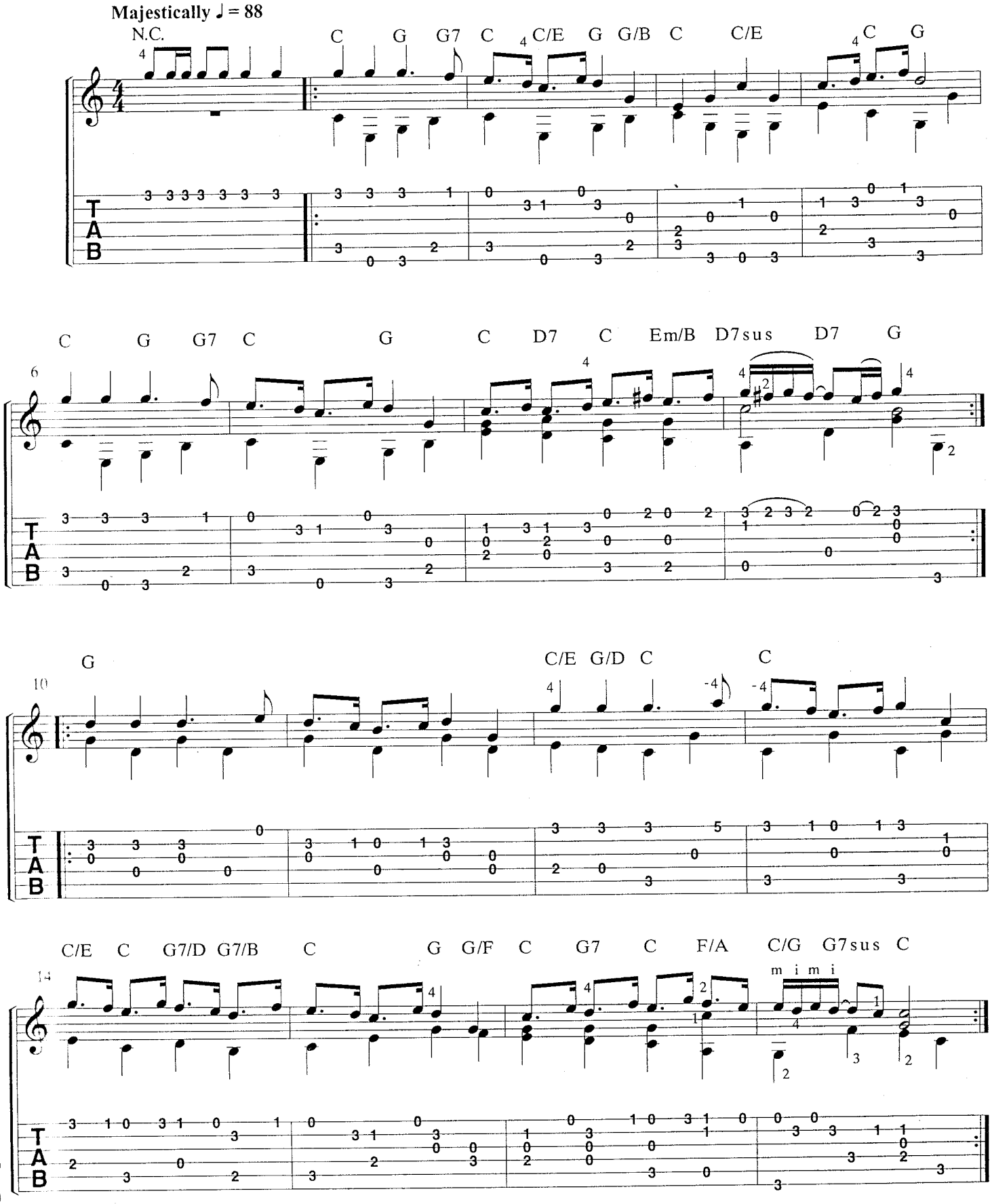
At the final cadence in measure 17 a different kind of trill, known as a cross-string trill, is required. A cross-string trill alternates quickly between notes on adjacent strings. It tends to give a more keyboard-like effect than the traditional trill that is played on one string.



The Prince of Denmark's March

CD 24

By HENRY PURCELL
Arranged by SIMON SALZ



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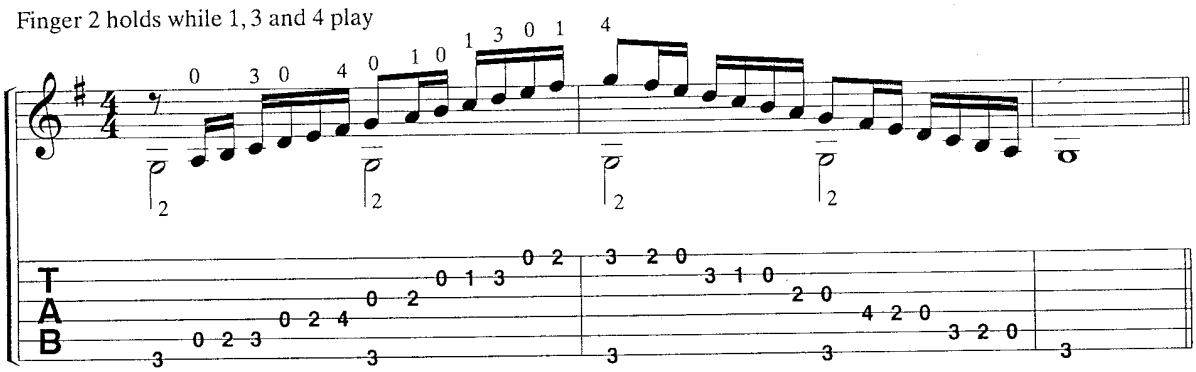
CHAPTER NINETEEN:
Winter
(from Vivaldi's "The Seasons")
More Left-Hand Finger Independence

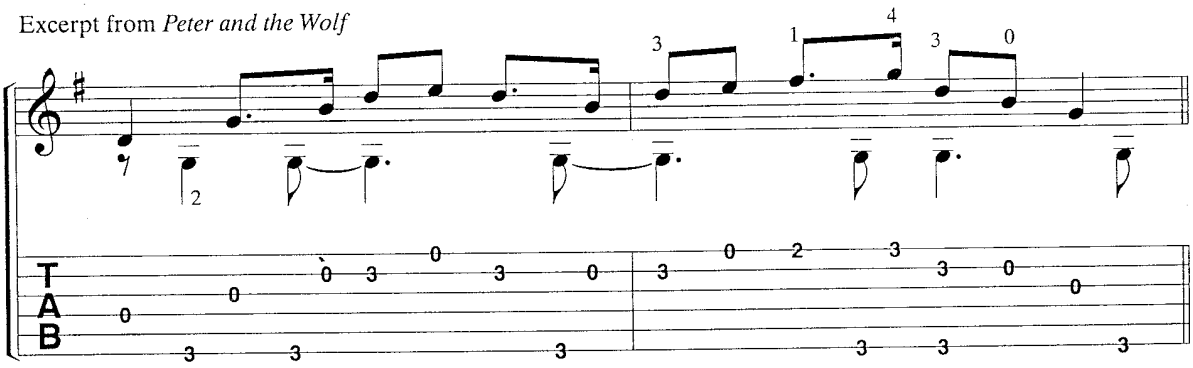
Developing independence of the left-hand fingers is very important for solo guitar players. Often one finger must maintain pressure to sustain a bass note while other fingers move independently, pressing and releasing melodic figures.

The next series of exercises and excerpts addresses three common situations in which a finger must hold a bass note while the remaining fingers play melodically.

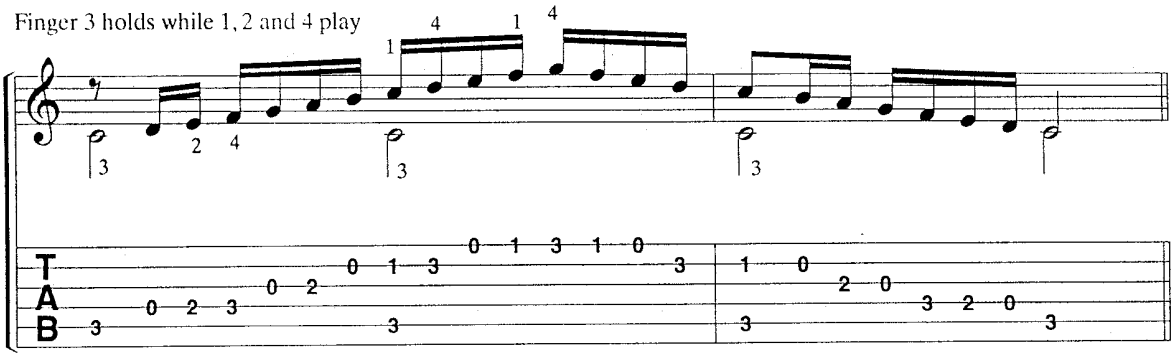
Finger 2 holds while 1, 3 and 4 play



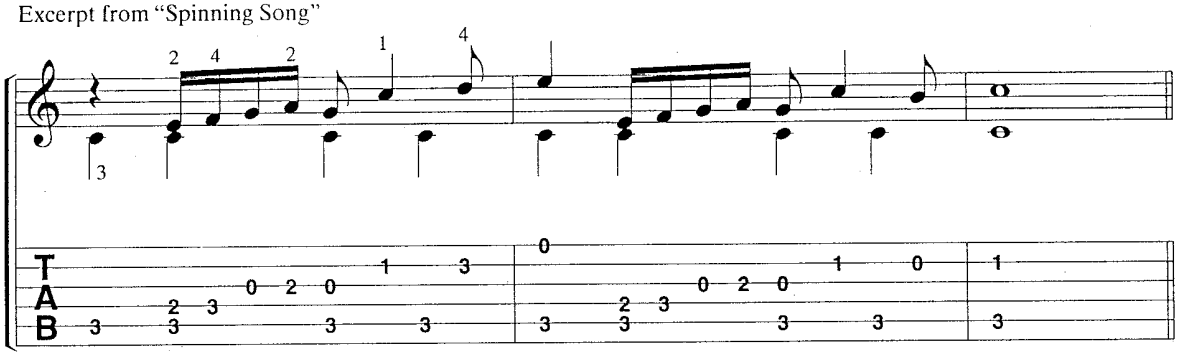
Excerpt from *Peter and the Wolf*



Finger 3 holds while 1, 2 and 4 play

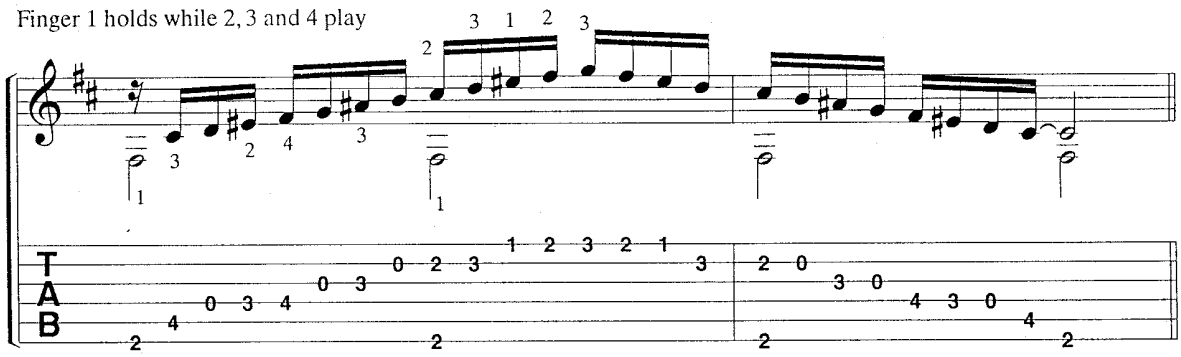


Excerpt from "Spinning Song"



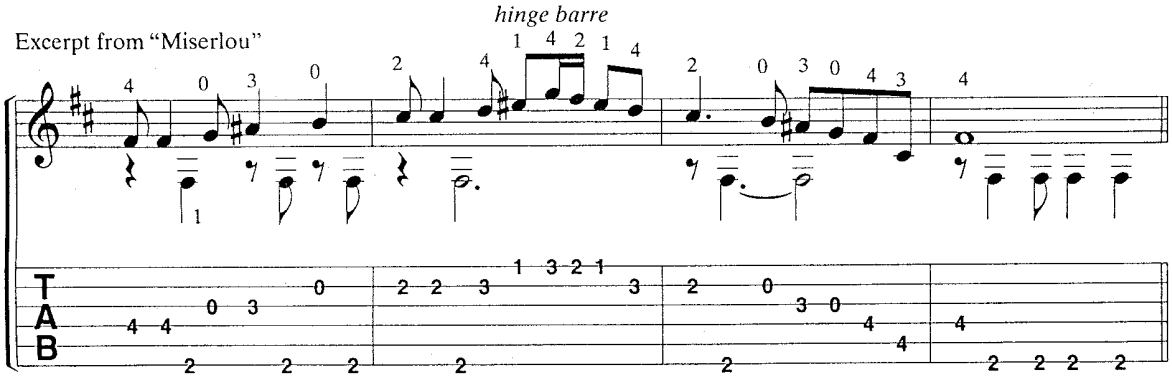
Finger 1 holds while 2, 3 and 4 play

hinge barre



Excerpt from "Miserlou"

hinge barre



Now that some independence has been developed in the left-hand fingers, its time to play "Winter" from Vivaldi's *The Seasons*. This piece, although not particularly difficult from a technical standpoint, can be a challenge to play expressively on the guitar. Some of the left-hand fingerings may seem a little unusual, but they have been carefully chosen to allow basses to sustain for their full value and to let the melody sound as legato as possible.

Points of Interest:

1. The bass should be played with all free strokes in the thumb so as not to overpower the melody.

2. Be sure to hold the bass notes for their full quarter-note value throughout; otherwise, a rather thin texture will result.

3. The hinge barre introduced at measure 4 and again in measure 12 is played by placing the side of the 1st finger on the string only at the moment it is needed to press the string. The tip of the 1st finger continues to hold the bass throughout. This allows for open strings to be used with the barre.

4. "Winter" offers many opportunities to be expressive with dynamics. Observe the dynamics that relate to the descending sequences in measures 3–4.

5. Observe the ascending patterns and their dynamics in measures 12–13. In measures 14–15 the same phrase is repeated at a softer dynamic level. This type of effect is called an echo and is commonly found in Baroque music.

Winter
(from "The Seasons")

CD 31

By ANTONIO VIVALDI
Arranged by SIMON SALZ

Second movement:

Largo ♪ = 90

C G G7 Csus C G/B Am F/A

mp *f* *mf*

G C/G F D/F♯ G C D/C

hinge barre

mp *p* *mp* *f*

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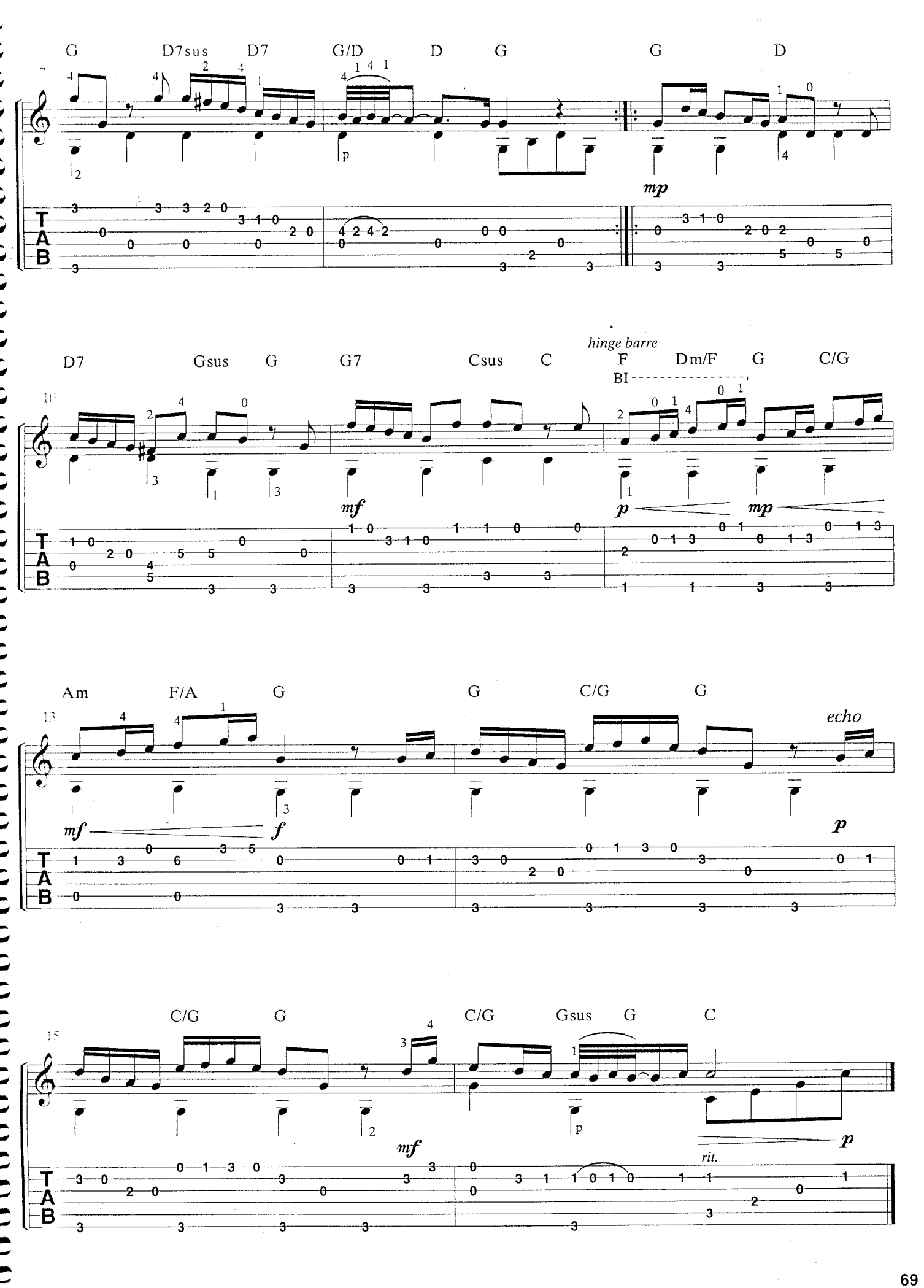

G D7sus D7 G/D D G G D
mp
D7 Gsus G G7 Csus C F Dm/F G C/G
hinge barre
BI
mf
p mp
Am F/A G G C/G G
echo
mf f p
C/G G C/G Gsus G C
mf
p
rit.
TAB

CHAPTER TWENTY:
Danny Boy
Eliminating Finger Squeak

"Danny Boy," also called "Londonderry Air," is a lovely traditional British Isles melody. This arrangement is written in two distinct voices. This style is called two-part counterpoint. The bass line is called an obligato. The challenge to the performer is to play a singing legato melody over a flowing accompaniment. The obligato outlines the harmonies while maintaining a strong melodic character. Let the chord notes sustain together in much the same way a pianist uses the sustain pedal. Mute notes that make the harmony sound muddy and unclear.

Points of Interest:

1. Play each part separately to better understand the rise and fall of each line.
2. When parts are put together, try to maintain each part's individual shape.
3. Remember that a line in front of a finger number (-1, for example) means to use a guide finger. Keep the finger on the string when changing positions to get a smoother legato as well as a more secure position shift.

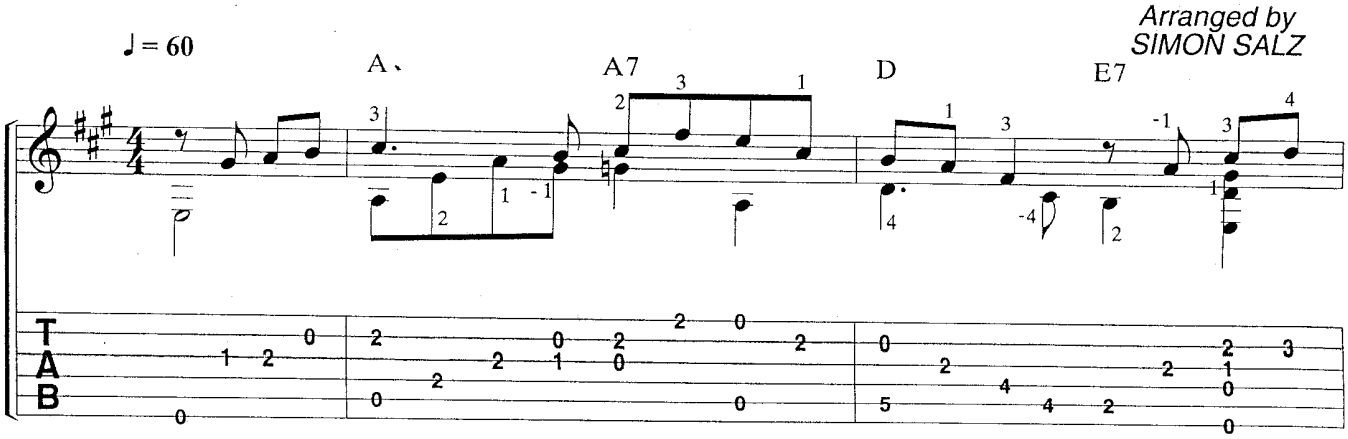
Eliminating squeaks on the wound (bass) strings:

1. Squeaks occur when the finger releases from the string at an angle, causing friction. The finger should take off straight, like a helicopter from the ground (rather than an airplane).
2. When a guide finger is causing squeaks, roll the finger a bit; slide on the soft side of the fingertip rather than on the hardened callous to reduce squeaks.
3. Loud squeaks are a sign of undue tension in the placement of the left-hand fingers.
4. Squeaks occur most commonly during the release of contracted fingers. Contracted fingering is where fingers are squeezed together on the same fret. An example of this is measure 10, where fingers 1, 2, and 3 are all squeezed onto the second fret. Try raising your elbow to help bring your fingers more in line and reduce the tension.
5. In measure 14 the barre helps eliminate squeaks by keeping the finger off the tip when it changes position.

Danny Boy

CD 32

Music from
AN OLD IRISH AIR
Words by
FRED WEATHERLY
Arranged by
SIMON SALZ



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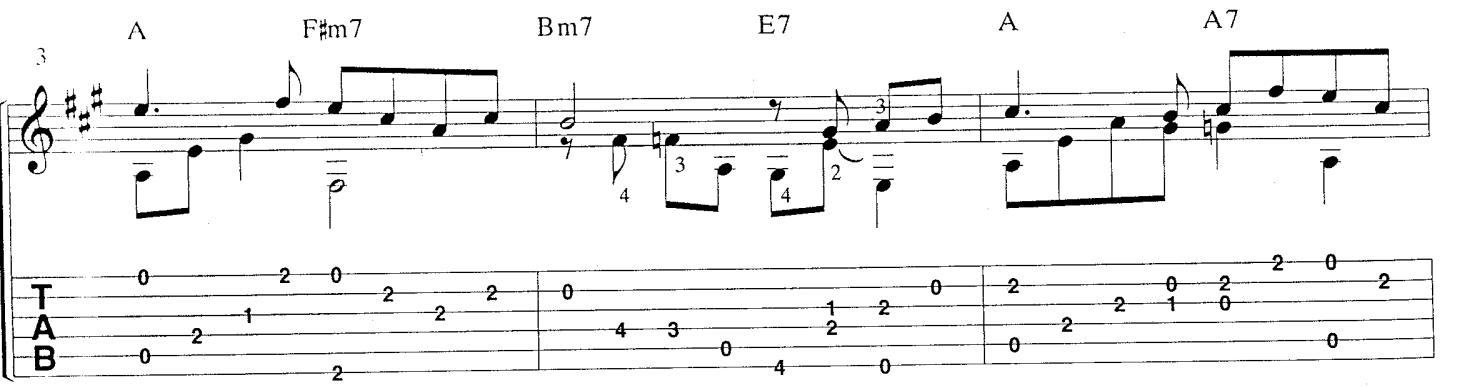
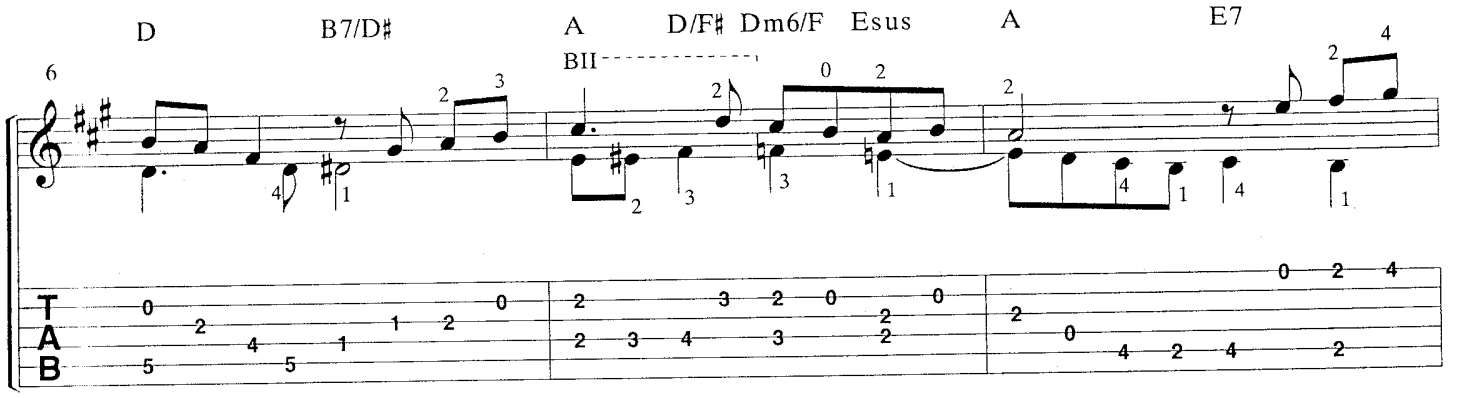
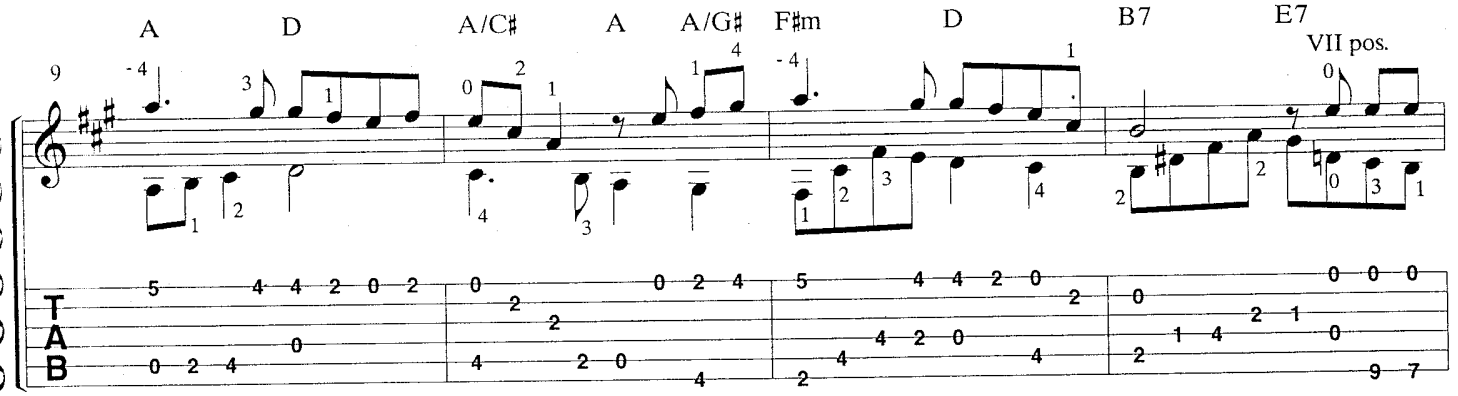
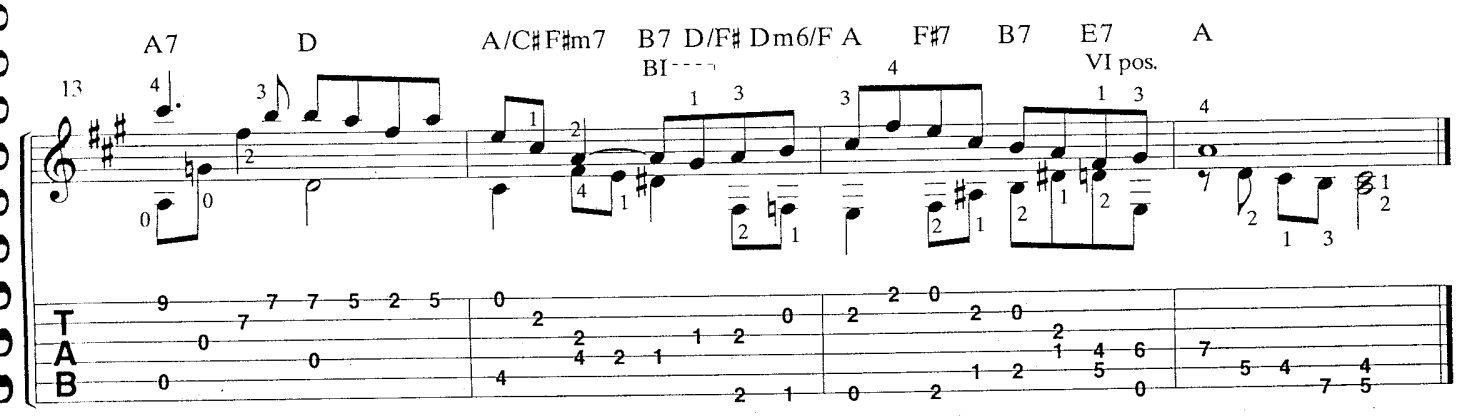

3
A
F♯m7
Bm7
E7
A
A7
T
A
B


6
D
B7/D♯
A
BII
D/F♯
Dm6/F
Esus
A
E7
T
A
B


9
A
D
A/C♯
A
A/G♯
F♯m
D
B7
E7
VII pos.
T
A
B


13
A7
D
A/C♯
F♯m7
B7
BI
D/F♯
Dm6/F
A
F♯7
B7
E7
VI pos.
A
T
A
B

CHAPTER TWENTY-ONE:
Cherish the Ladies
Irish Jig

Cherish the Ladies" is a traditional Irish jig. The sixth string is lowered a whole step to a D. The right-hand fingering is intended to yield the most comfortable string crossings. The sixteenth-note left-hand slurs, such as those in measure 8, are best executed if fingers 4, 2, and 1 are placed on the string simultaneously as if they were a chord shape.

Cherish the Ladies

CD 33

TRADITIONAL IRISH JIG
Arranged by SIMON SALZ

⑥ = D

♩. = 76

D Em A

D A7susD

A Bm F♯m Em A D A

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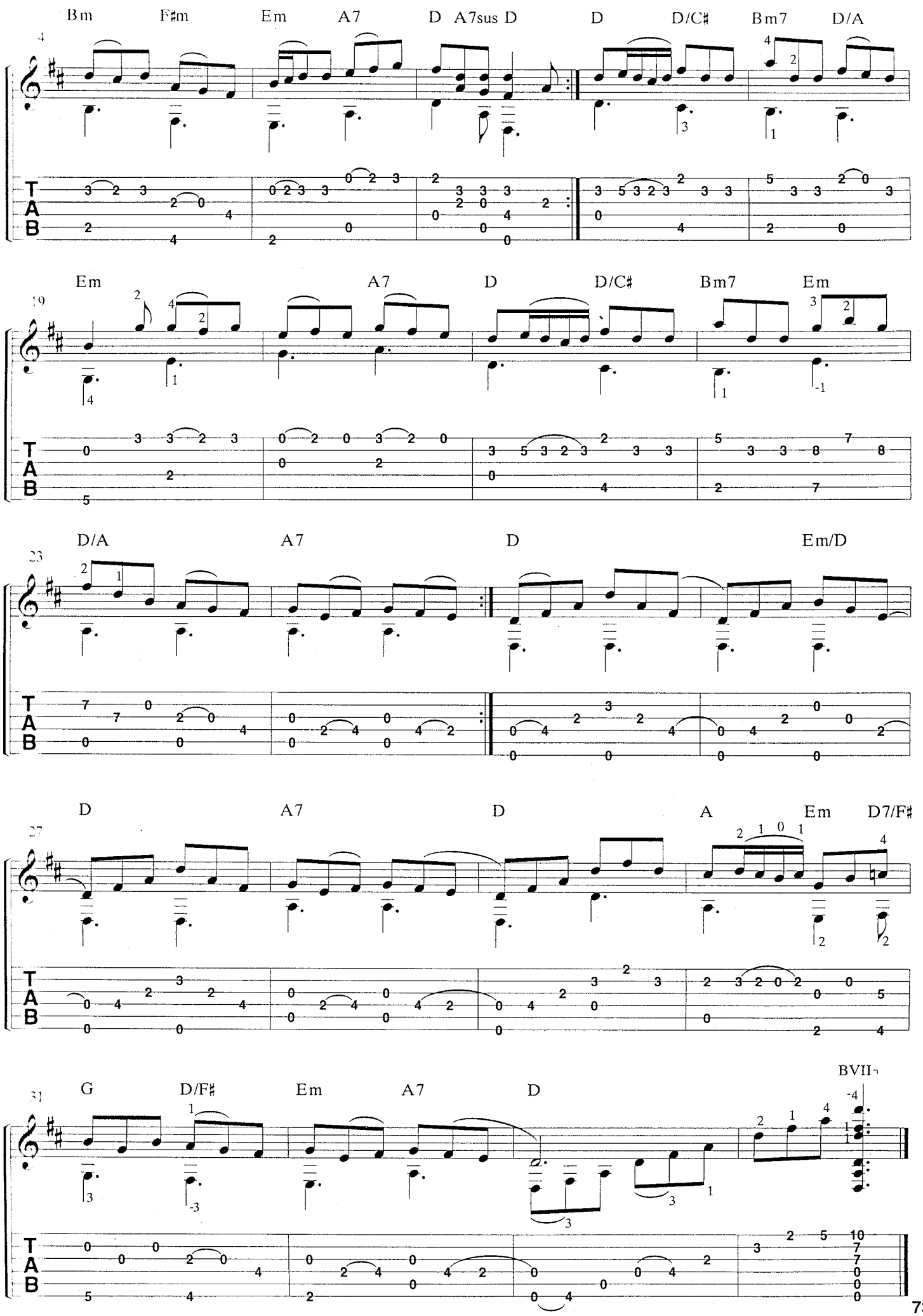
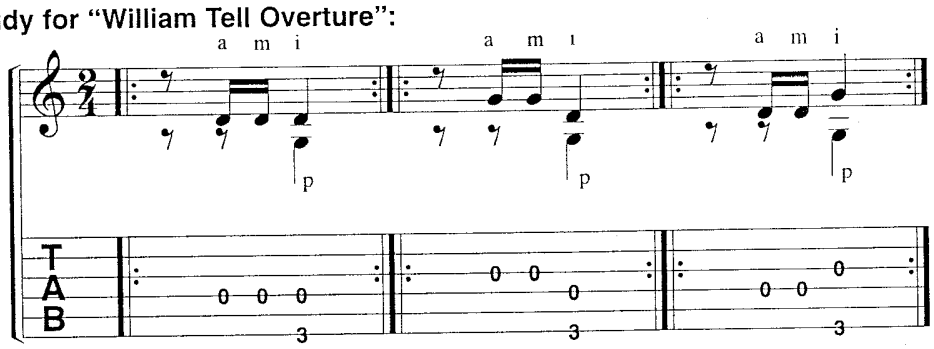

Bm F♯m Em A7 D A7sus D D D/C♯ Bm7 D/A
Em A7 D D/C♯ Bm7 Em
D/A A7 D Em/D
D A7 D A Em D7/F♯
G D/F♯ Em A7 D BVII
T A B

CHAPTER TWENTY-TWO:
William Tell Overture
Speed Study

Rossini's "William Tell Overture" is familiar to anyone who has ever seen the TV show "The Lone Ranger." This arrangement makes an excellent study for the right hand. The quick three-finger *(a m i)* pattern is related to the pattern commonly used for tremolo. In this piece a very fine sense of control must be developed to properly execute the string crossings. Below are three different right-hand patterns found within the piece. Mastering each will prepare you for the actual piece.

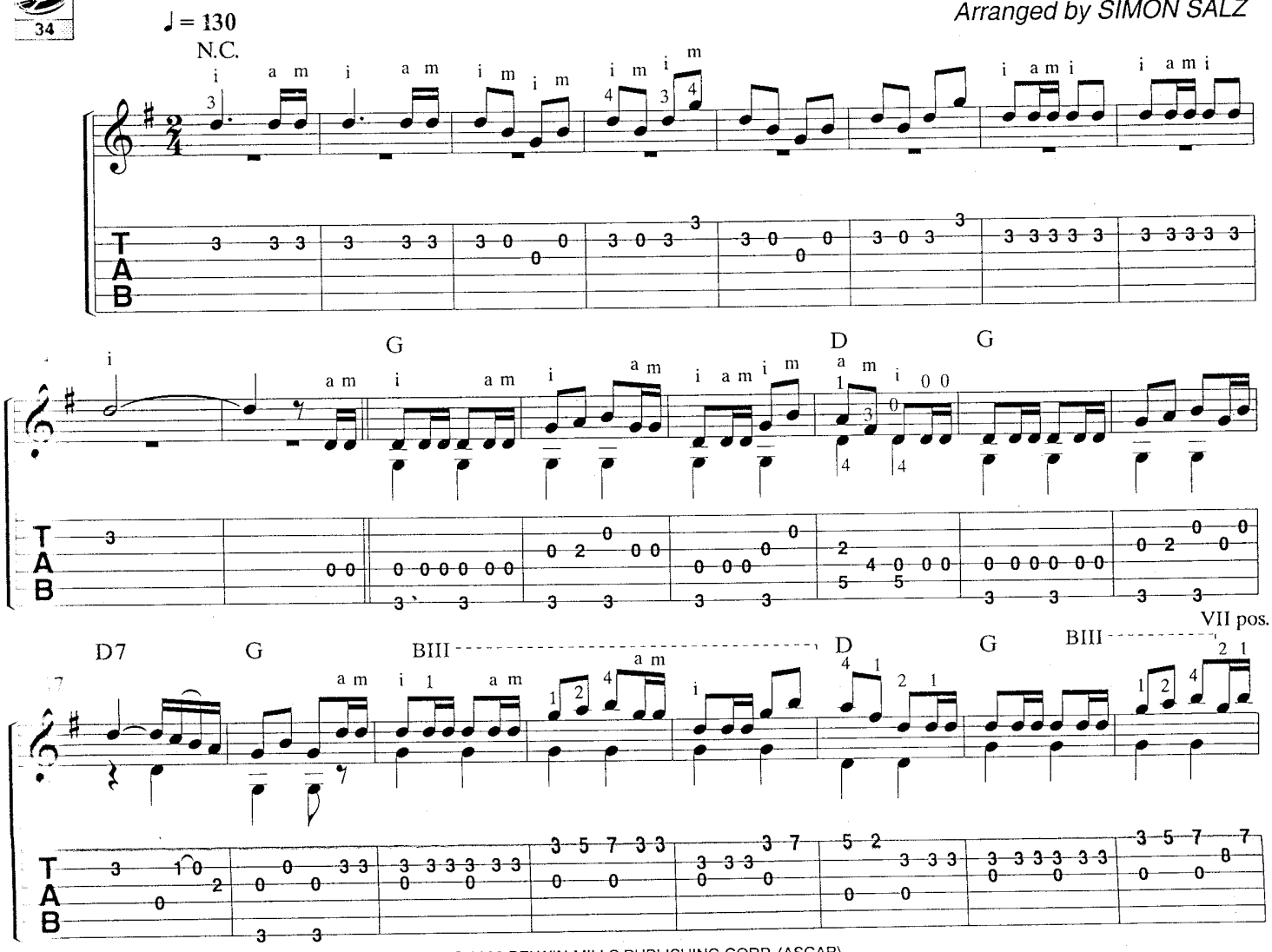
Preparatory Study for "William Tell Overture":



William Tell Overture

CD 34

By GIOACCHINO ROSSINI
Arranged by SIMON SALZ



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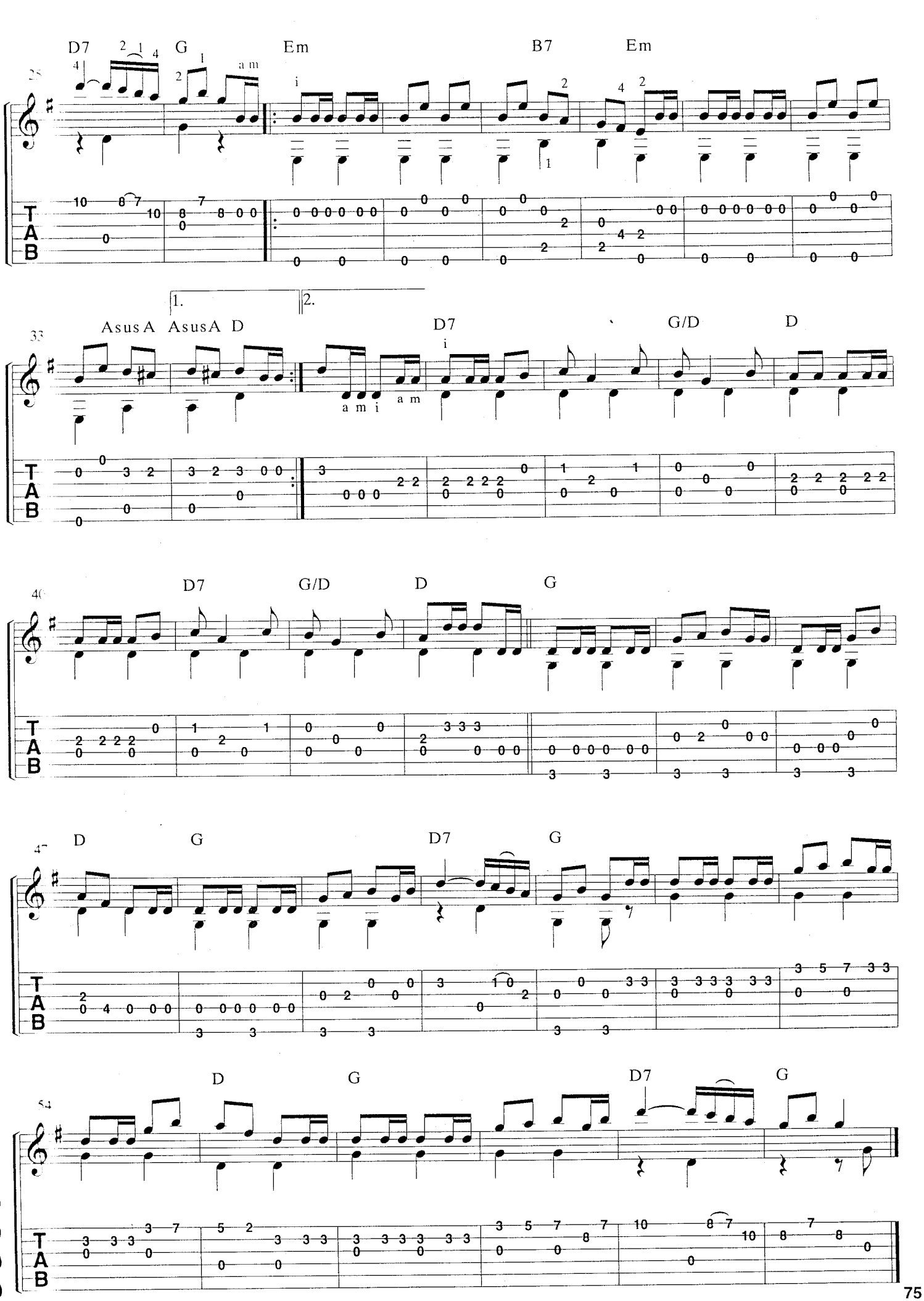

D7 G Em B7 Em
AsusA AsusA D D7 G/D D
1. 2.
D7 G/D D G
D G D7 G
D G D7 G
TAB

CHAPTER TWENTY-THREE:
Lullaby
Developing Right-Hand Finger Independence

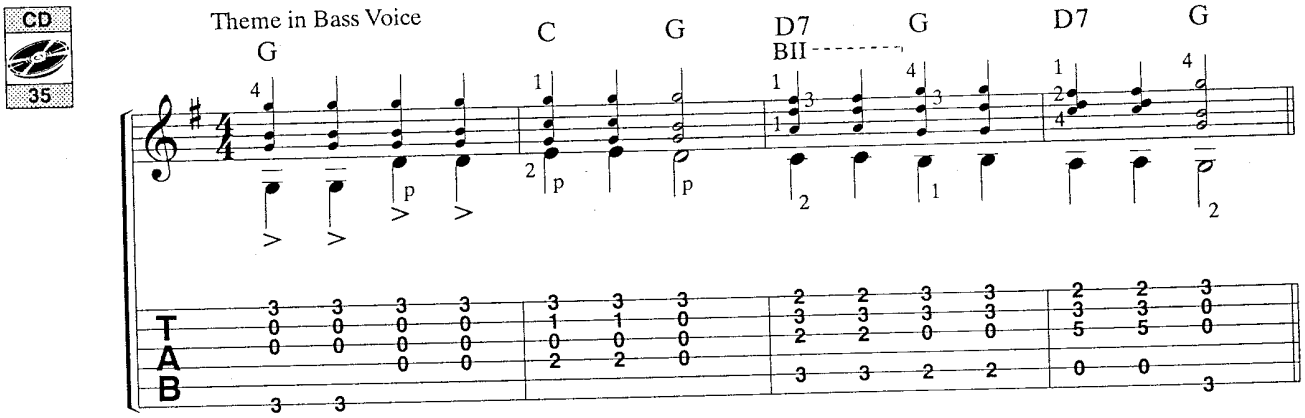
Developing independence in the right-hand fingers is crucial to achieving the highest levels of expression on the classical guitar. Voicing is the technique of controlling the individual dynamics of each voice of a chord. A four-note chord can be thought of as containing four voices—soprano, alto, tenor, and bass—from highest to lowest. A classical guitarist develops the ability to bring out the melody in any voice.

In the next four exercises, the first phrase of "Twinkle, Twinkle, Little Star" has been arranged to present the melody in each possible voice. The challenge here is to pluck the four notes of the chord simultaneously while bringing out the melodic voice louder than the accompanying voices.

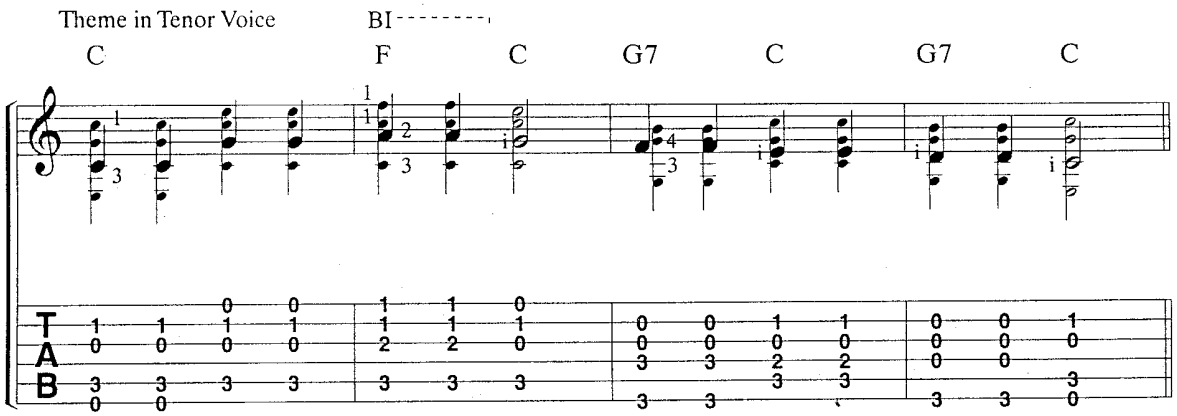
Tip: Plant your right-hand fingers on the strings prior to plucking and press the finger that is to bring out the melody, displacing the string more deeply than the other strings. This way you can control the individual volume of each voice. Imagine an archer: The farther he draws back the bowstring, the farther the arrow flies.

Voicing Etude on "Twinkle, Twinkle, Little Star":

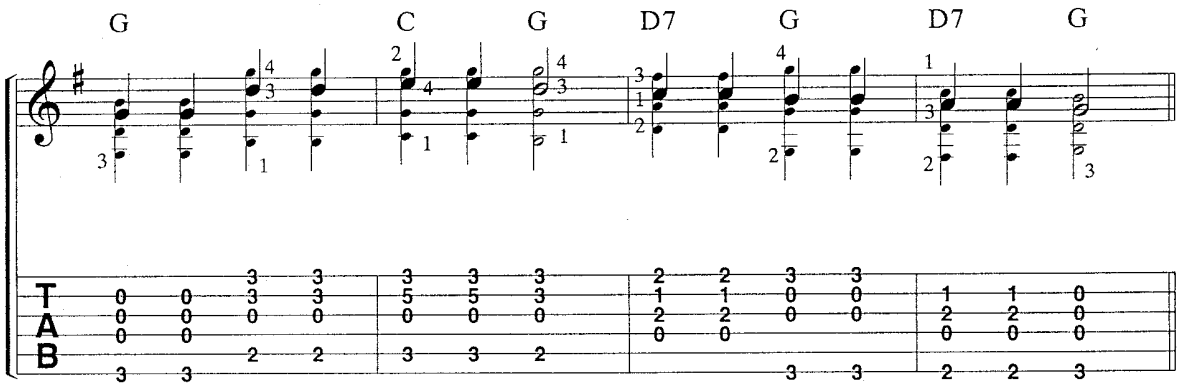
Bring out the melody while keeping the accompaniment soft.



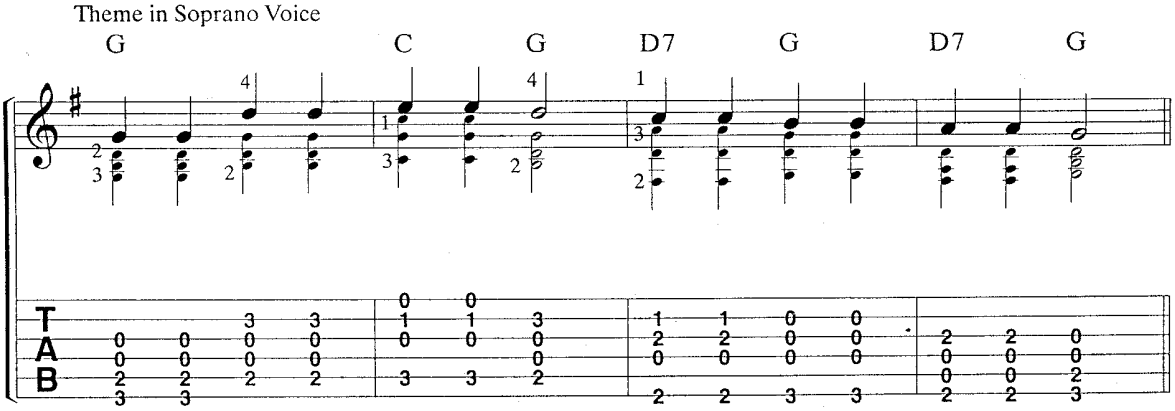
Theme in Tenor Voice



Theme in Alto Voice



Theme in Soprano Voice



CHAPTER TWENTY-FOUR:
Pavane
Rolling Chords

Pavane" by Gabriel Fauré is a gorgeous melody that lends itself to many musical treatments. Written originally for orchestra, this piece has also been recorded in many settings, including a beautiful recording by jazz pianist Bill Evans.

The technical challenge of this arrangement is to bring out a singing legato melody over softer, but lush, accompaniment chords.

Rolling a chord is a good way to bring out its highest note. The lower notes lead the ear to the highest. Although strumming with the thumb can be used to execute this technique, quickly arpeggiating with the fingers is a more common and elegant way of accomplishing this effect. It allows the hand to stay in place, ready to execute whatever comes next.

When a chord is rolled, it tends to broaden the beat, which is helpful for maintaining a full sound at a slower tempo. The legendary twentieth-century classical guitarist Andres Segovia used this rolling technique often. A note of caution: This technique can be overused. It can become an uncontrollable habit that can obscure the rhythm of a piece, especially at fast tempos.

The challenge in this piece is to play the melody (stems up) as legato as possible. Use guide fingers whenever possible. Using a guide finger also facilitates the use of portamento. Portamento is the sounding of the chromatic notes that fill in between the written melody notes while the guide finger is sliding. This is a very romantic, expressive device used to great effect by Segovia. It's also possible, and often desirable, to use a guide without pressing the string down and therefore not creating a portamento.

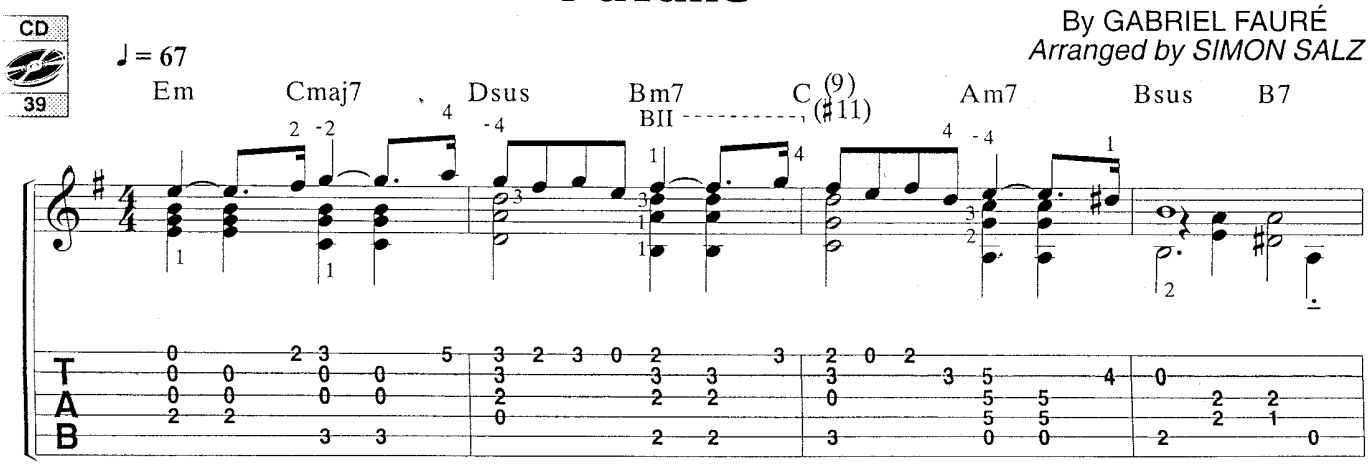
Another way to express a singing legato melody on the guitar is to make sure the accompaniment is always at a lower dynamic than the melody.

Points of Interest:

1. Measure 4: Play the chords on beats 2 and 3 soft enough so as not to obscure the melody note that was played on the 1st beat and will quickly die away.
2. The open A on beat 4 of measure 4 will continue to ring and muddy the subsequent harmony. It should be muted with your thumb at the beginning of measure 5 to prevent this from occurring.
3. Left-hand fingerings have been planned to allow the maximum use of guide fingers. Some fingerings may feel awkward at first, but following them will allow for the most expressive melody.

Pavane

By GABRIEL FAURÉ
Arranged by SIMON SALZ



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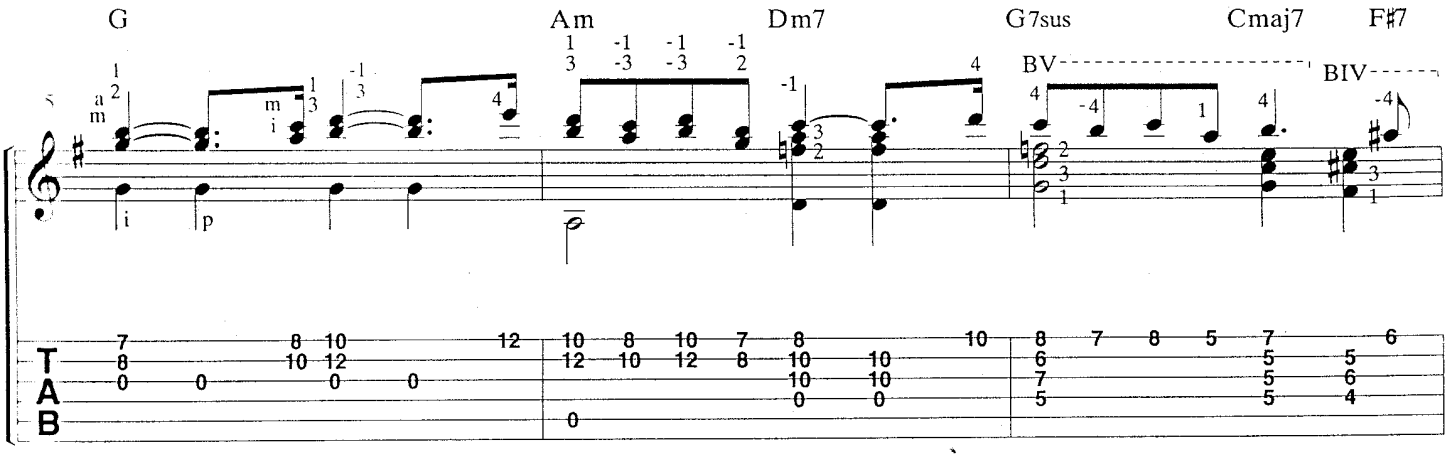
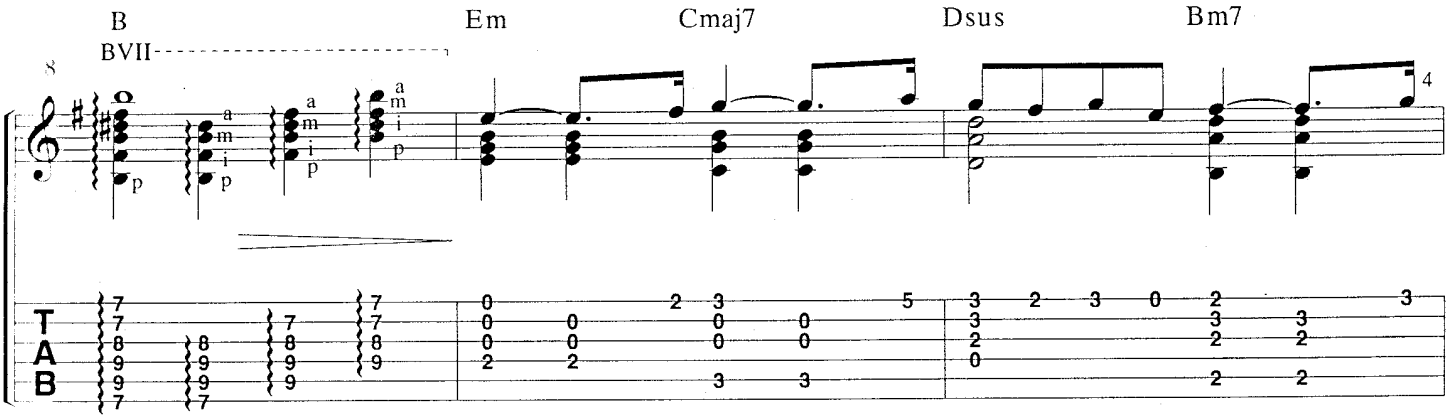
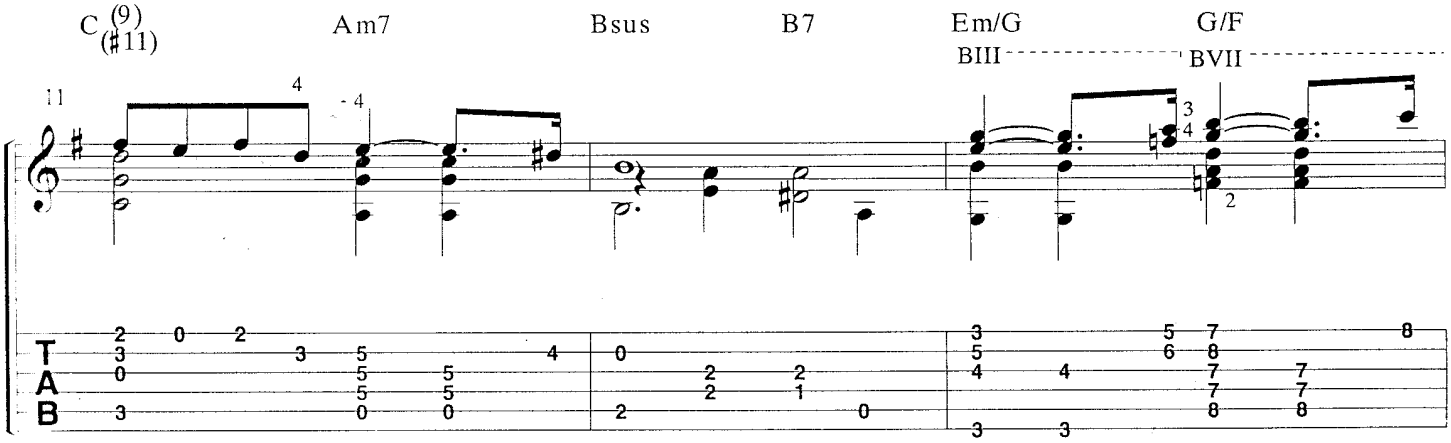
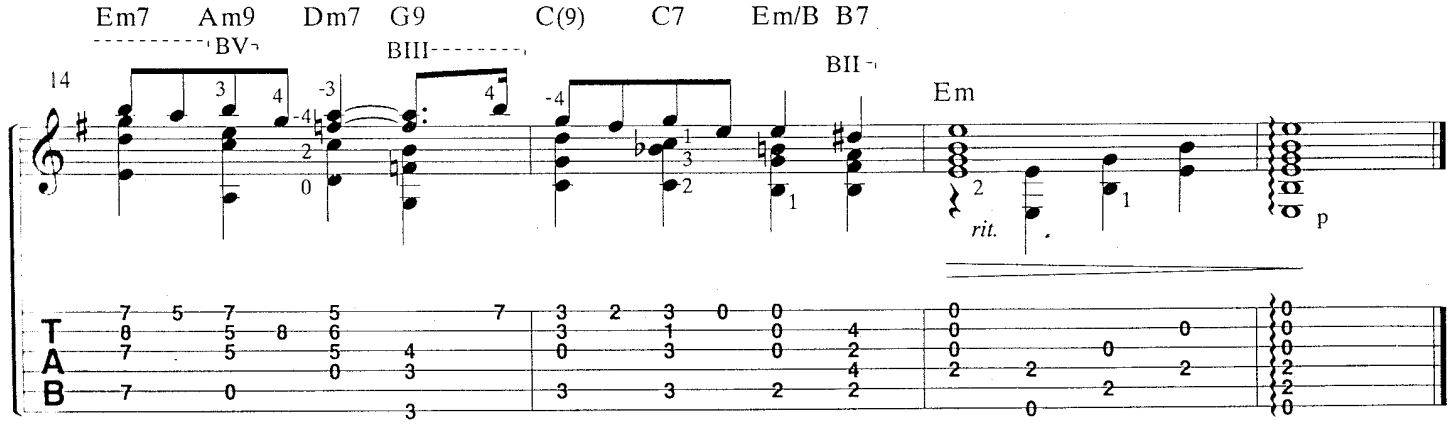

G
Am
Dm7
G7sus
Cmaj7
F#7
BV
BIV
TAB


B
BVII
Em
Cmaj7
Dsus
Bm7
TAB


C(9)(#11)
Am7
Bsus
B7
Em/G
G/F
BIII
BVII
TAB


Em7
Am9
BV
Dm7
G9
BIII
C(9)
C7
Em/B
B7
BII
Em
rit.
TAB

CHAPTER TWENTY-FIVE:
O Sole Mio
Rubato Melody

"O Sole Mio" is a very popular classic Italian tune. As I worked on this solo guitar arrangement, I recalled the opportunity I had on several occasions to perform in the orchestra that accompanied the great tenor Luciano Pavarotti. Once you have listened to a great singer perform a tune, it will forever change and affect your own instrumental interpretation.

Points of Interest:

1. The fermatas at measures 17 and 31 mean to hold the notes longer than their written value for dramatic effect.
2. Be sure the melody is always at least one dynamic level louder than the accompaniment.
3. Use rubato. This means that the tempo can fluctuate for dramatic effect. The highest notes in a phrase, such as the A in measure 1, can be elongated and vibrated to evoke a more vocal quality. The arpeggios that fill in can be rushed a bit to create more motion.

O Sole Mio

CD 40

By EDUARDO DI CAPUA
Arranged by SIMON SALZ

♩ = 90

A7 D A7 D A7 D A7

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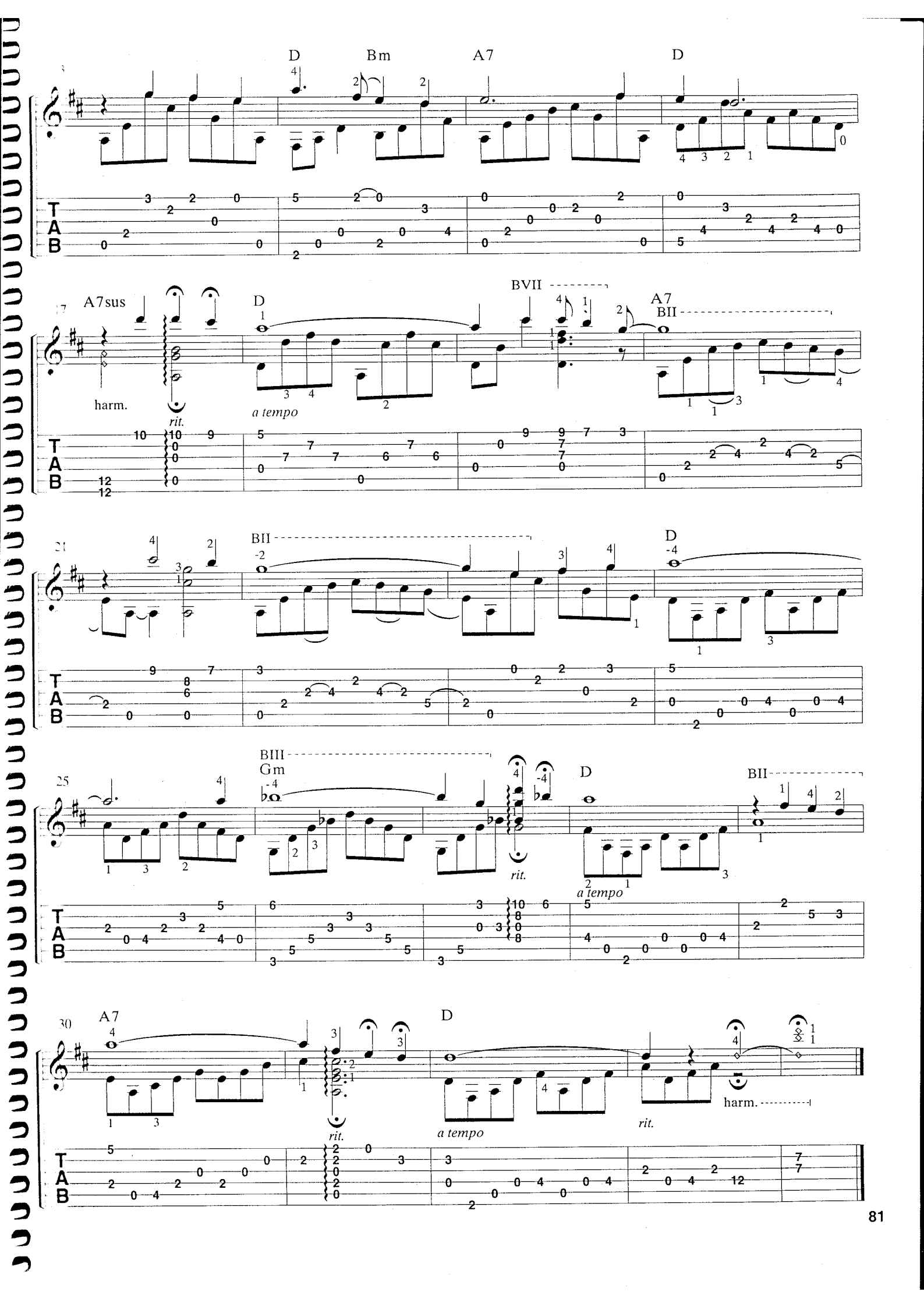
D
Bm
A7
D
A7sus
harm.
rit.
D
a tempo
BVII
A7
BII
BII
D
BIII
Gm
rit.
D
a tempo
BII
A7
rit.
D
a tempo
rit.
harm.
T
A
B

CHAPTER TWENTY-SIX:
South Beach Rumba, Part 1
Nuevo Flamenco Style

South Beach Rumba" was composed in a currently very popular style called nuevo flamenco. Such artists as Ottmar Liebert, the Gipsy Kings, and Strunz and Farrah have brought this music to the world stage.

Nuevo flamenco combines some basic techniques used in traditional flamenco guitar styles and sets it to the relatively simple 4/4 beat of the rumba flamenco mixed with a bit of rock 'n' roll edge.

Some of these techniques are:
Picado: This is the technique of plucking quick melodies, alternating the index and middle fingers fairly close to the bridge to get a bright, percussive attack.

Rasqueado: This is the name for flamenco-style strumming, usually done with the nail side of the fingers to get a loud, percussive sound. Rasquedo playing is great exercise for the extensor muscles. Extensors are the muscles used to open the fingers and usually don't get much of a workout in traditional classical guitar technique where contractors (the muscles used to close the fingers into the hand) are used almost exclusively.

Points of Interest:

1. Measures 1–4: The arrows indicate the direction of the strum.
2. Measures 5–6 (and similar passages): Be sure to mute the basses to account for the rests.
3. Measure 17: The slap on the 4th beat is performed by striking the strings percussively with a closed fist while simultaneously muting the E chord. The right-hand thumb is not part of this fist since it must prepare to play the low E on the last eighth note of this measure.

South Beach Rumba, Part 1

By SIMON SALZ

CD 41

Nuevo flamenco Rumba ♩ = 156

Am

p a m i p i i i

4

i m i m

p i i p

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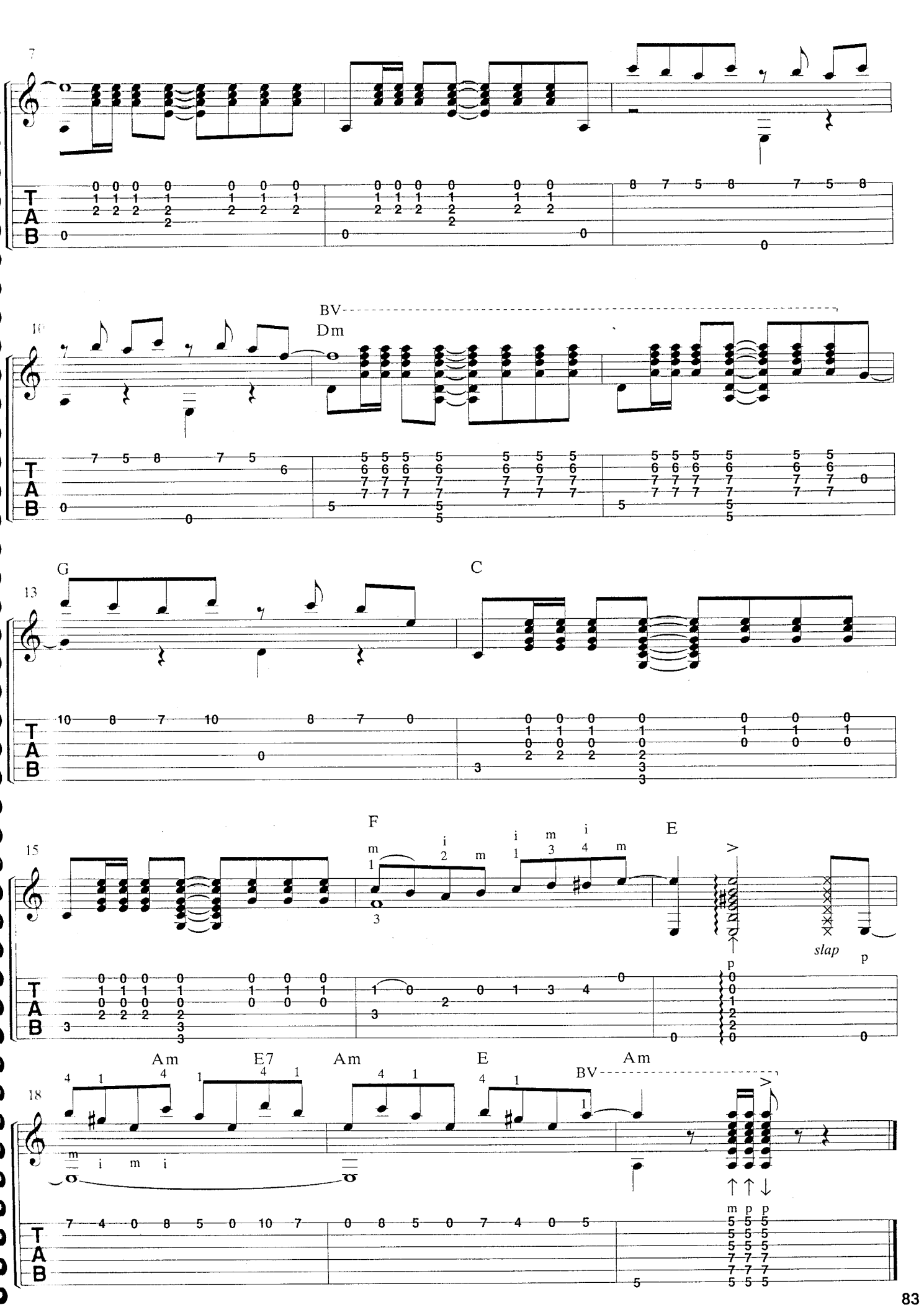

7
10
BV
Dm
13
G
C
15
F
E
slap
18
Am
E7
Am
E
Am
BV

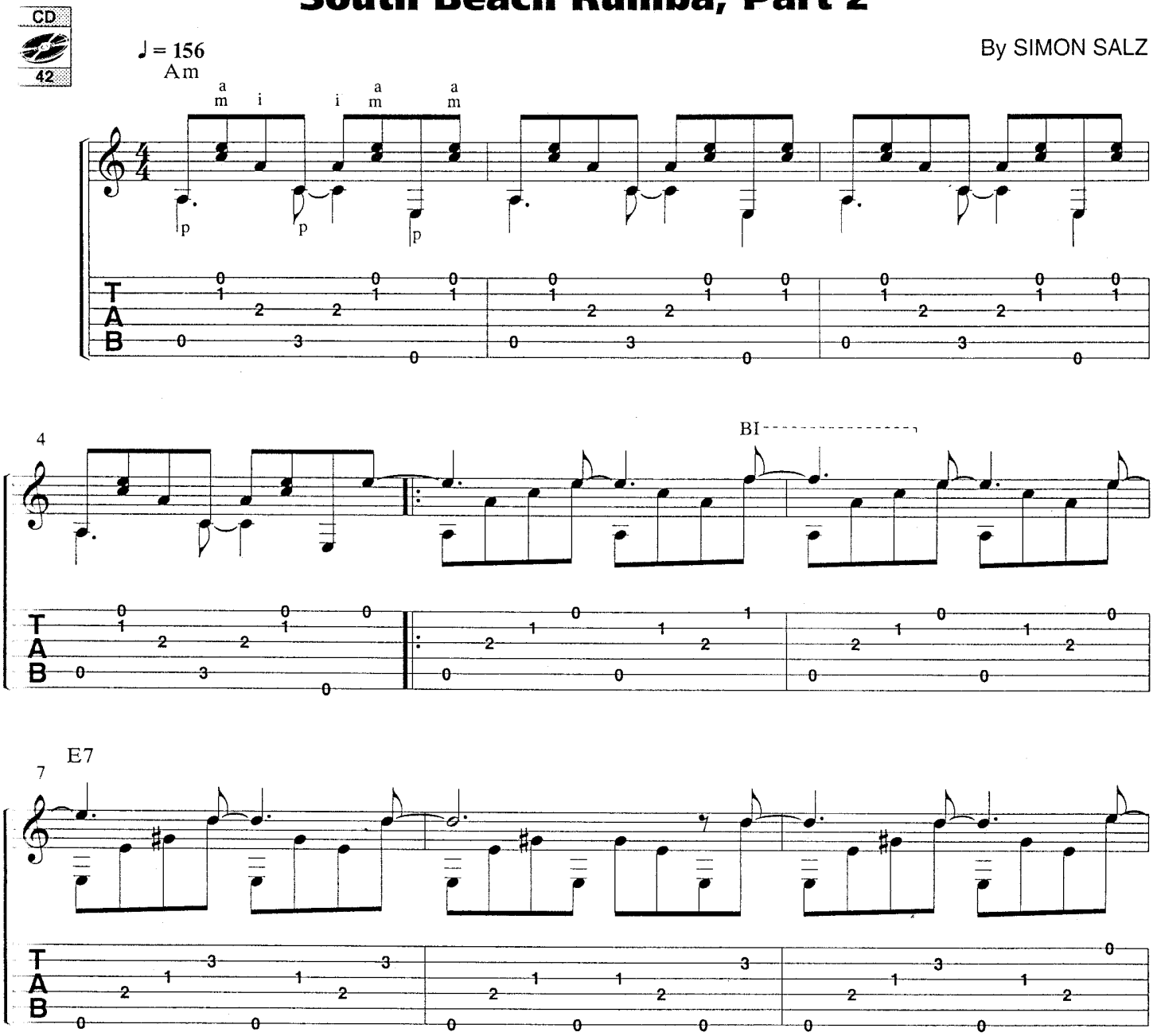
South Beach Rumba, Part 2
Polyrhythmic Arpeggios

"South Beach Rumba, Part 2" is a study in polyrhythmic arpeggios. The rumba rhythm boils down to 3+3+2. Each 4/4 measure of each eighth note is subdivided this way.

Points of Interest:

1. Measures 1–4: The basic pattern is established.
2. Measure 4: Beginning on the "and" of the 4th beat, the melody is brought out on the upbeats over this syncopated arpeggiated texture.
3. Measures 18–20: A counter-rhythm is introduced in the bass marked with accents.

South Beach Rumba, Part 2



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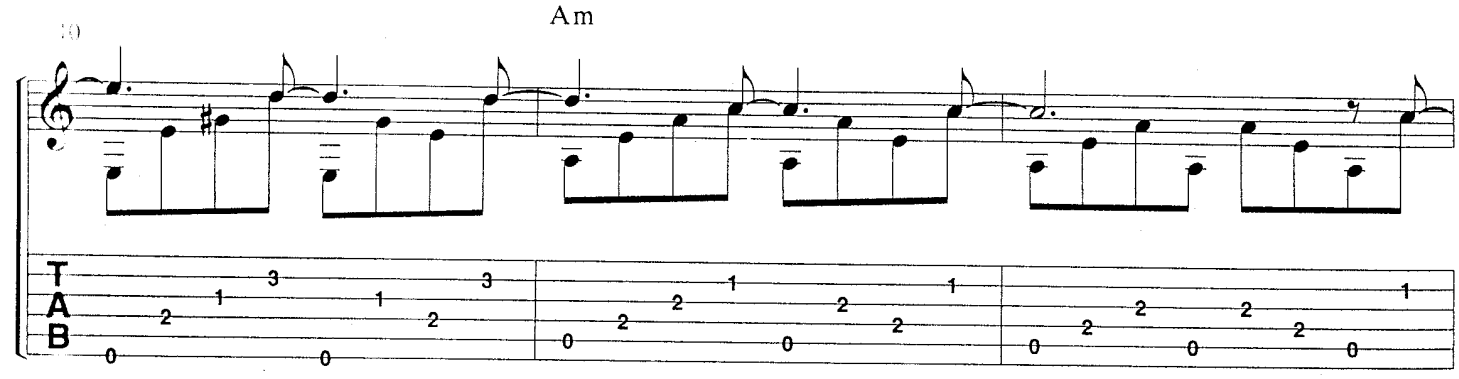
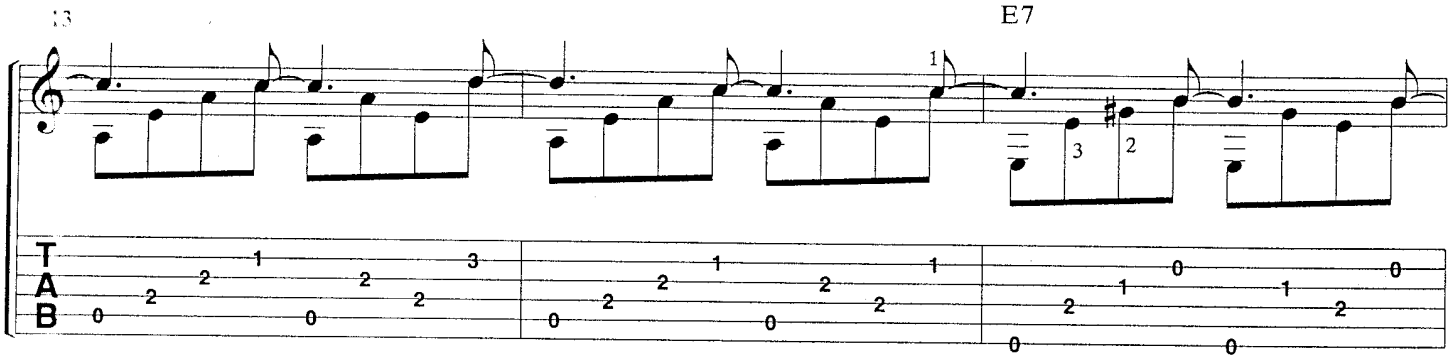
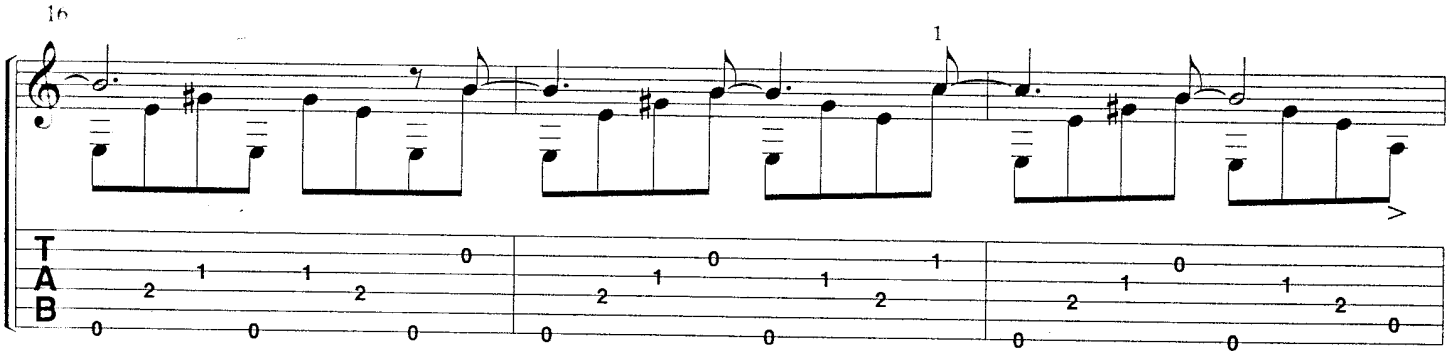
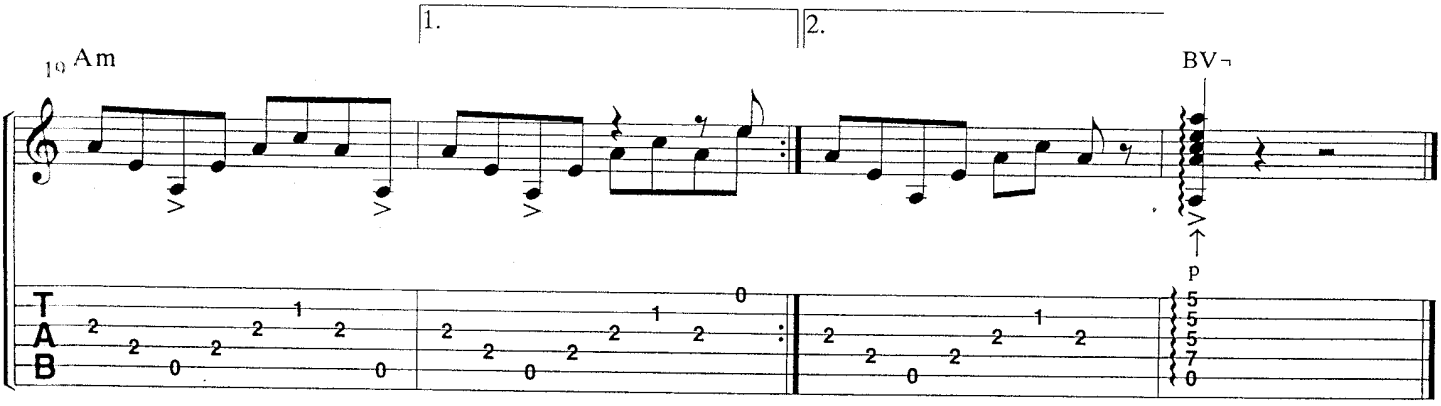

10
Am
T
A
B


13
E7
T
A
B


16
T
A
B


1.
2.
19
Am
BV
p
T
A
B

CHAPTER TWENTY-SEVEN:
Gavotte
Advanced Slurring

Gossec's "Gavotte" is a cute piece that makes a great study in slurring technique. A gavotte is a type of dance; therefore, the performance of this piece should project good rhythm.

In general, play somewhat lightly so that the notes articulated by the right hand do not drown out the slurs.

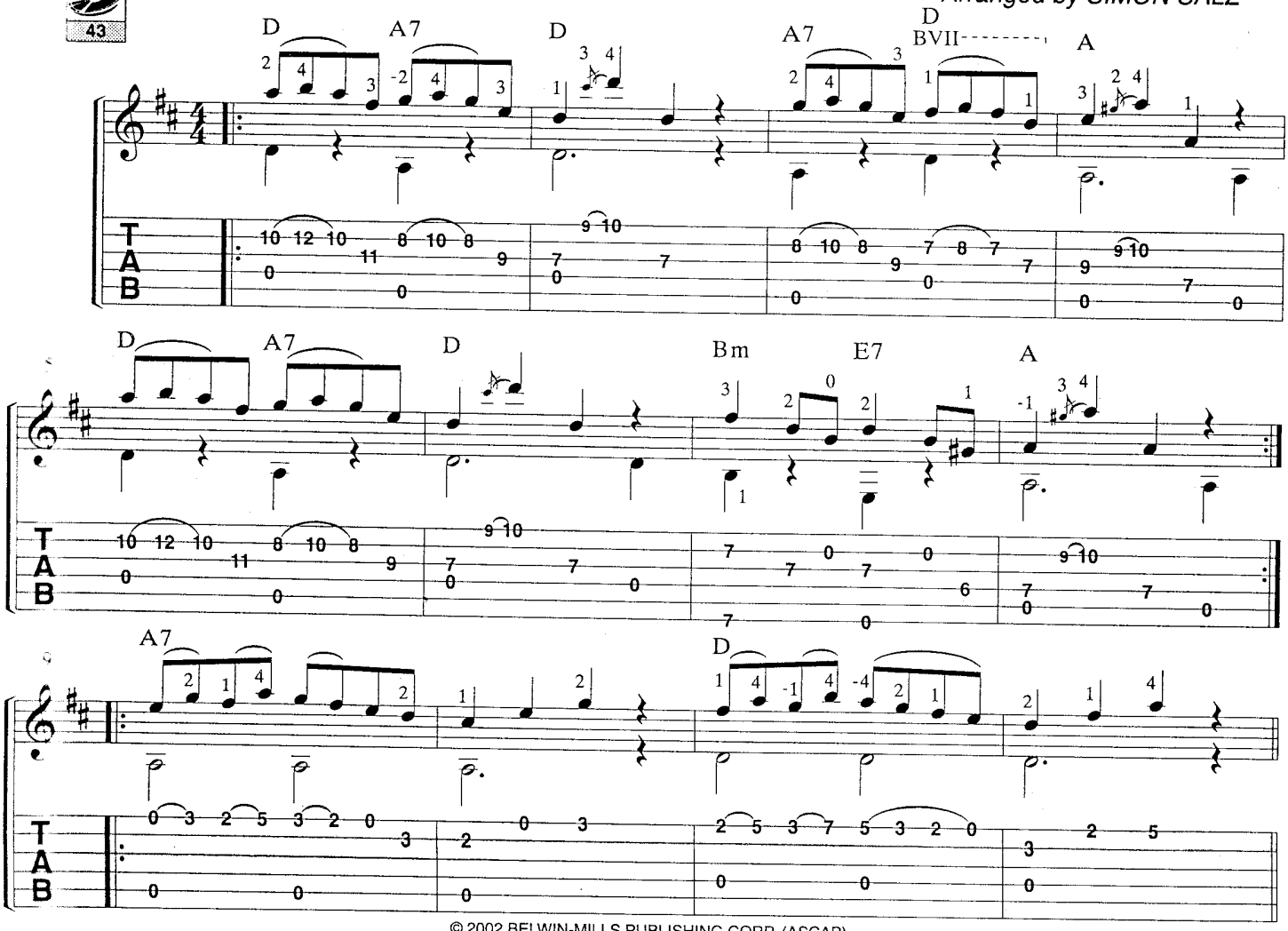
Points of Interest:

1. Measure 1 (and similar passages): Mute the first string with the "a" finger of the right hand to gain greater volume with the combination hammer-ons/pull-offs on the B string.
2. Measure 2 (and similar passages): The C♯ should be accented and played quickly. It is an ornament called an accaciatura.
3. Measure 11: Note the guide finger (1), meaning to leave the 1st finger on the string when shifting.
4. Measure 14: Use a portamento with your 2nd finger, but switch to your 4th at just the right moment and pluck the string.
5. Measure 20 will take some practice to execute the combination descending gliss and pull-offs up to tempo.
6. Measure 24: Note the unusual hammer from the 1st to the 4th finger. Hammering from 3 to 4 is a much weaker combination, and 1 to 4 allows more snap to get a louder sound.
7. Measures 25 and 29: Be careful not to accent the first note of this string change. Since it falls on a weak beat, you must overcome this natural tendency and play it evenly.

CD 43

Gavotte

By FRANÇOIS-JOSEPH GOSSEC
Arranged by SIMON SALZ



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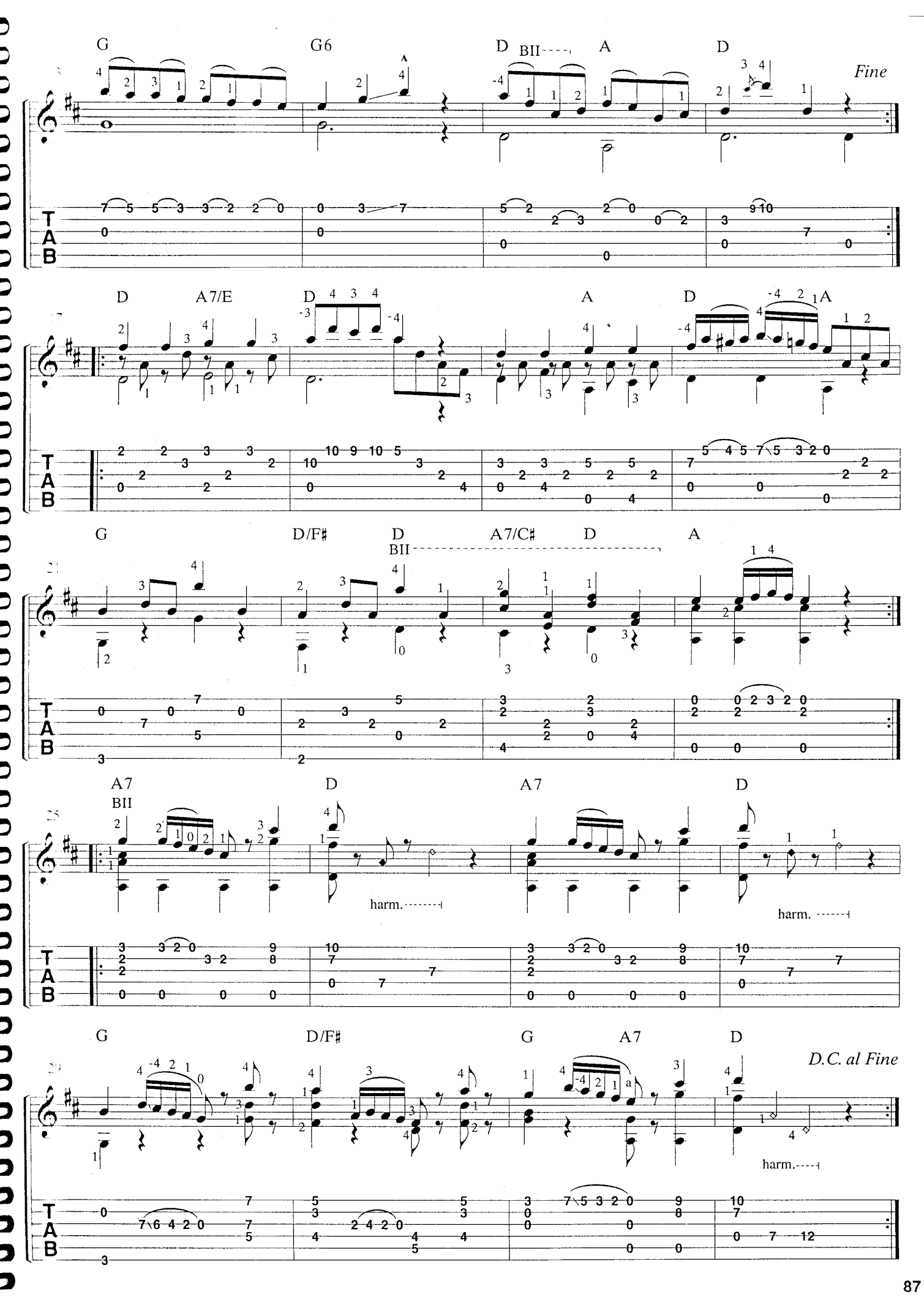

G
G6
D
BII
A
D
Fine
D
A7/E
D
A
D
A
G
D/F♯
D
BII
A7/C♯
D
A
A7
BII
D
A7
D
harm.
harm.
G
D/F♯
G
A7
D
D.C. al Fine
harm.
T
A
B

CHAPTER TWENTY-EIGHT:
P and I Breakdown
Alternating Thumb and Index Finger Technique

The first half of "P and I Breakdown" is written in a pop/country style to help develop a proper right-hand position. The ability to alternate the thumb and index finger (p and i) is crucial in executing this piece. In order to do this, your thumb must be well to the left of your index finger. The technique of alternating the thumb and index finger on one string to gain faster speed actually dates back to the Renaissance when lutenists and vihuelists used similar techniques. This technique should come fairly naturally if you are already adept at alternating with a pick, as long as your right hand is positioned advantageously.

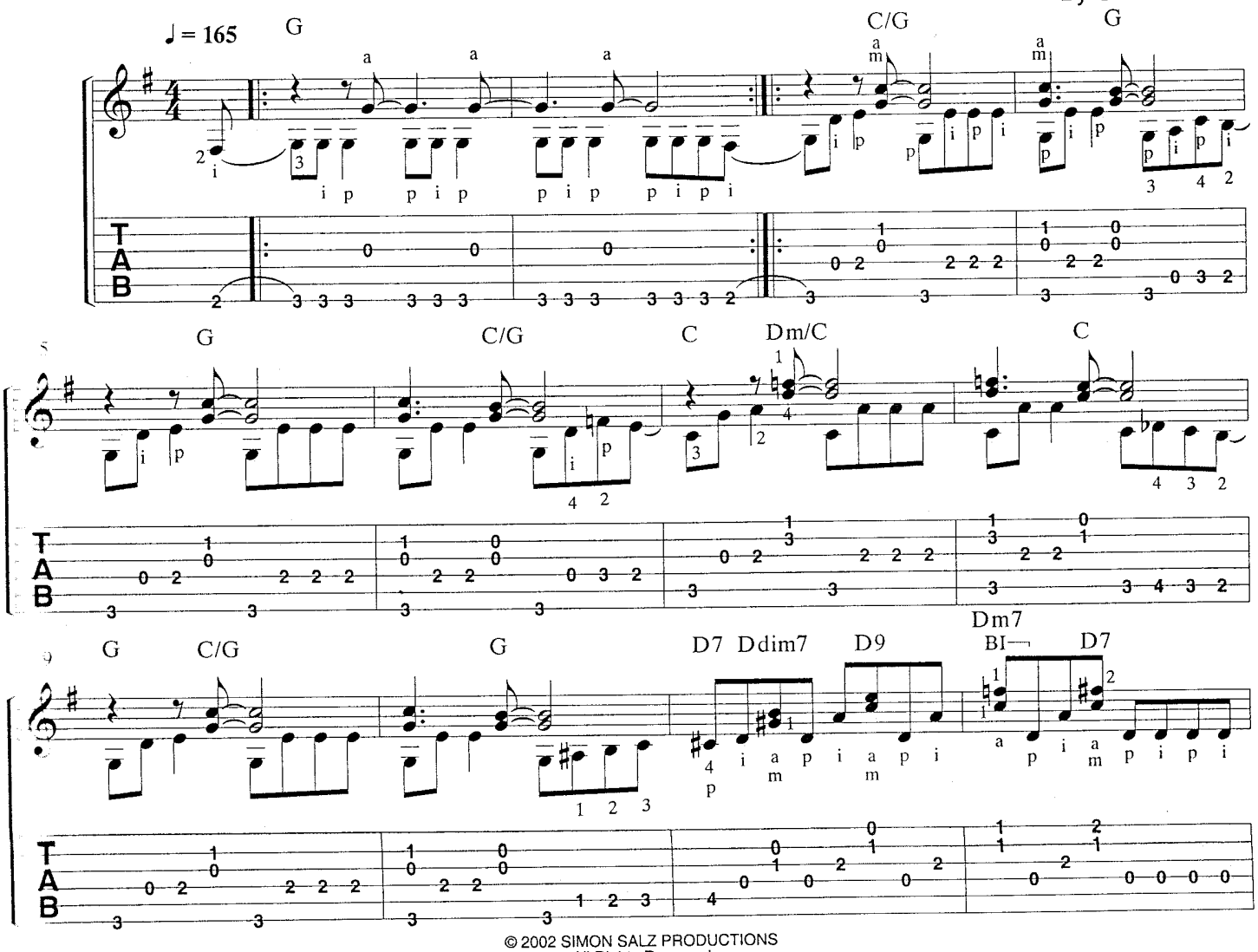
The second half, beginning at measure 19, develops the alternating bass technique used commonly in ragtime and country blues guitar styles. It's important to keep the fingers positioned over the strings while your thumb moves independently back and forth from the 6th to 3rd string so that the right hand remains essentially motionless.

Points of Interest:

1. Measure 4: The last eighth note (B) has an unconnected slur, which means to sustain the note beyond its notated value. This note and others marked similarily are anticipations of the subsequent harmony. They should be allowed to sustain as long as possible to get the appropriate effect.

P and I Breakdown

By SIMON SALZ



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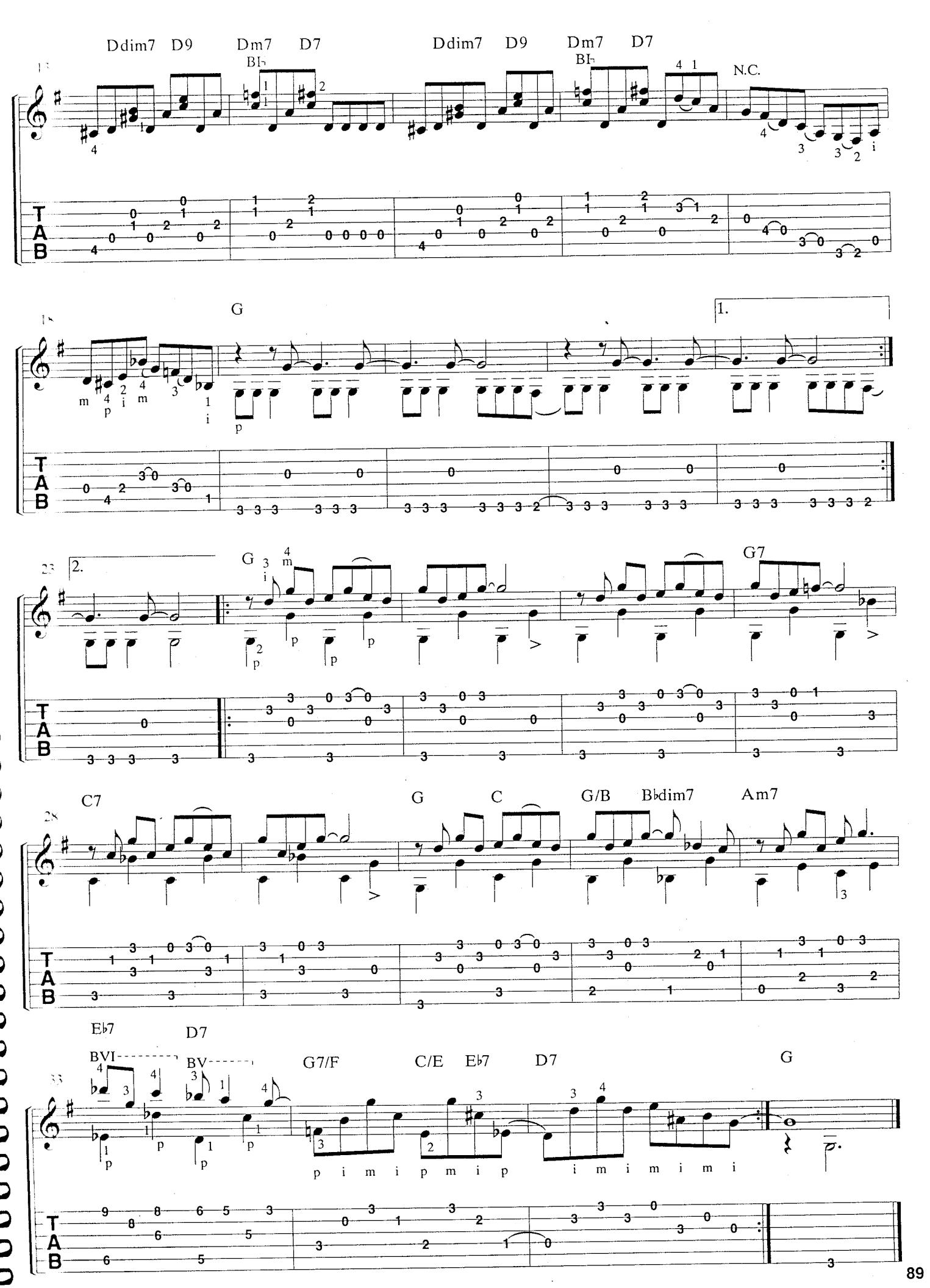

Ddim7 D9 Dm7 D7 Ddim7 D9 Dm7 D7
B♭ B♭
N.C.
G
1.
2.
G G7
C7 G C G/B B♭dim7 Am7
E♭7 D7
BVI BV
G7/F C/E E♭7 D7 G
p i m i p m i p i m i m i m i
TAB

CHAPTER TWENTY-NINE:
Alexander's Ragtime Band
Jazz-Style Syncopation Over Steady Bass

"Alexander's Ragtime Band" was one of the first big hits of the twentieth century. It was composed by the prolific songwriter Irving Berlin, who went on to compose such great American standards as "God Bless America," "White Christmas," "Easter Parade," and many others. This arrangement uses the common approach of syncopated melody underpinned by a steady bass line. The bass line is a walking bass in the first section, and at measure 15 it moves into a stride-style pattern that Merle Travis and later Chet Atkins made world-famous.

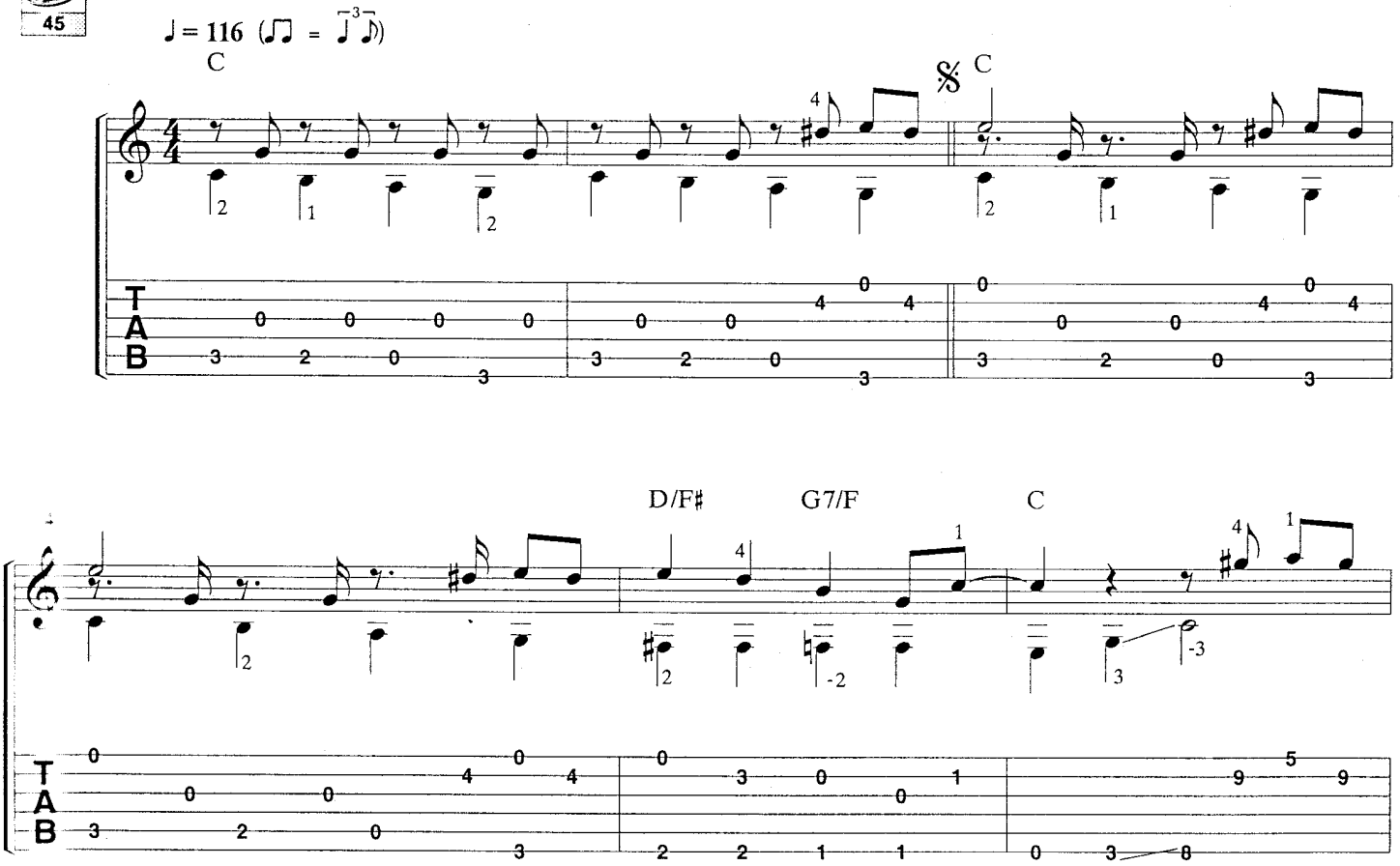
The direction "swing the eighth notes" means that the eighth notes are played unevenly. An eighth note that falls on the beat is held longer than an eighth note played on the upbeat. This can be thought of as a triplet of three eighths with the first eighth tied to the second.

At measure 16 the cross-barre means that the left-hand 1st finger is angled so as to simultaneously press notes at two adjacent frets.

Alexander's Ragtime Band

CD 45

By IRVING BERLIN
Arranged by SIMON SALZ



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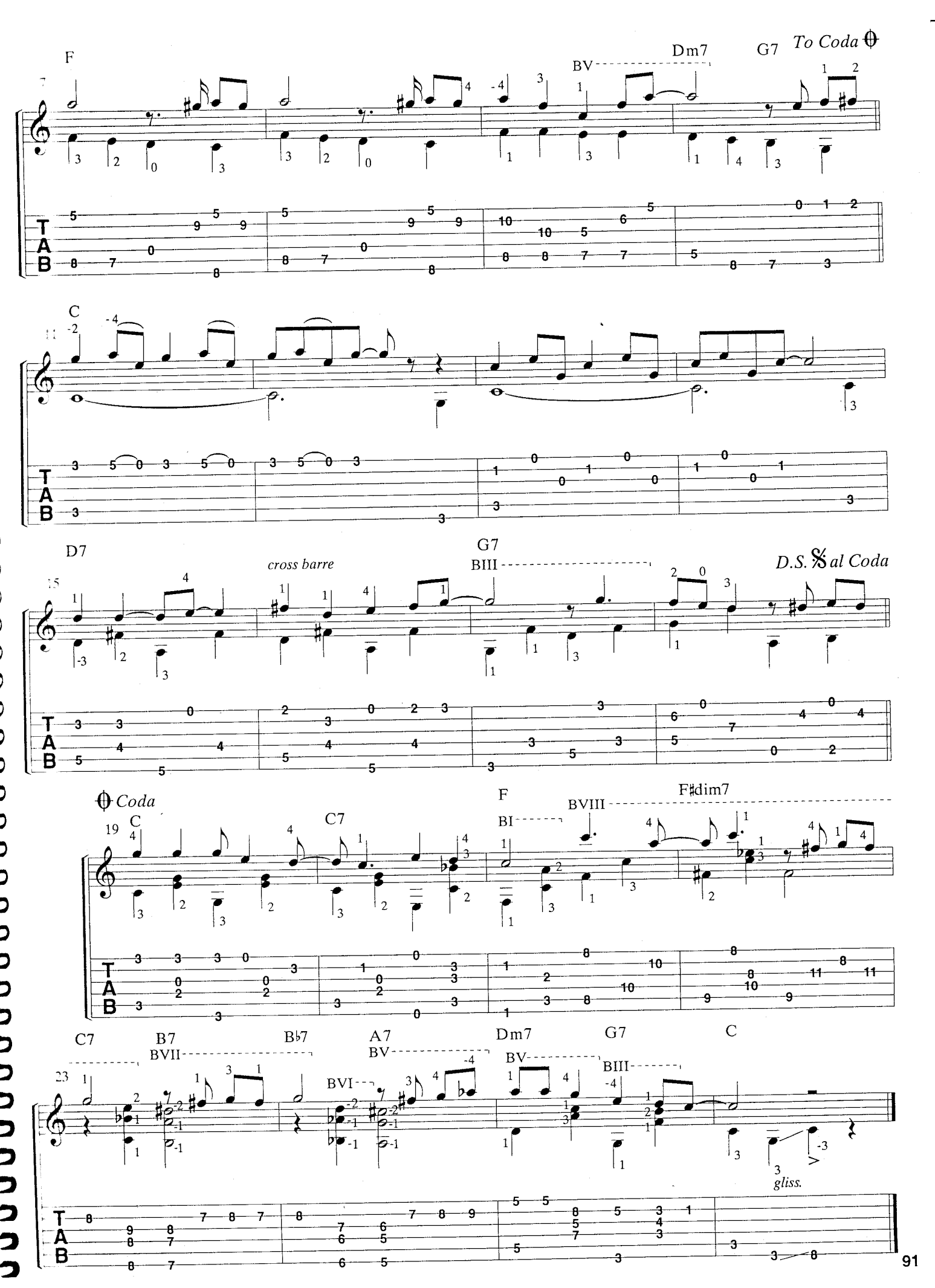

F
Dm7
G7
To Coda
BV
C
D7
G7
BIII
cross barre
D.S. al Coda
Coda
C
C7
F
BI
BVIII
F♯dim7
C7
B7
BVII
B♭7
A7
BVI
BV
Dm7
BV
G7
BIII
C
gliss.
TAB

CHAPTER THIRTY:
Brahms' Hungarian Dance No. 5
Advanced Techniques for Changing Tone Colors

Brahms' "Hungarian Dance No. 5" is one of the most popular classical pieces ever written. Johann Brahms himself arranged this piece for many settings in response to its popularity. It makes a very exciting guitar solo.

Because this piece is based on folk music, many interpretative liberties may be taken with it. It is common to hear performers use sudden shifts in tempo and dynamics for dramatic effect. For example, accelerando (speeding up the tempo) can be used to create excitement in this gypsy-style piece.

Make sure to bring out the melody over the softer accompaniment. Rest strokes may be used to project the melody. This piece has numerous tricky spots, such as measures 9–10, 11–16, 26–27, and 49–50. A good strategy is to isolate these spots and then master them individually before putting the whole piece together.

Points of Interest:

1. Measure 7: Play the F♯ on the D string by hammering on to the note with the 4th finger.

2. Measure 8: Be sure to keep the accompanying chords softer than the melody even though they are higher in pitch than the E melody note.

3. Measure 9: After hammering on the G with your 4th finger, continue to hold and sustain the G as long as possible to give a richer sound to the arpeggio.

4. Measure 10: Play the high B melody note with the side of your 1st finger in a barred position. Slightly lift the tip of your 1st finger to allow the open E to sound. This is called a hinge barre. When the B comes in on the bass, on the 2nd beat, a full barre is formed.

5. Measure 14: The open-string bass notes must be played staccato (as indicated by the dots) by placing your thumb on the string to stop the sound. Notice the use of the 2nd finger on the last 16th note of the measure. This fingering allows your 1st finger to prepare to play the low B on the downbeat of the next measure.

6. Measure 26: *Allargando* means to stretch out the tempo.

7. Measure 27: *A tempo* means to resume the original (allegretto) tempo.

8. Measure 33: *Sul ponticello* (sometimes written *ponti*) means to pluck close to the bridge to get a metallic or nasal tone color.

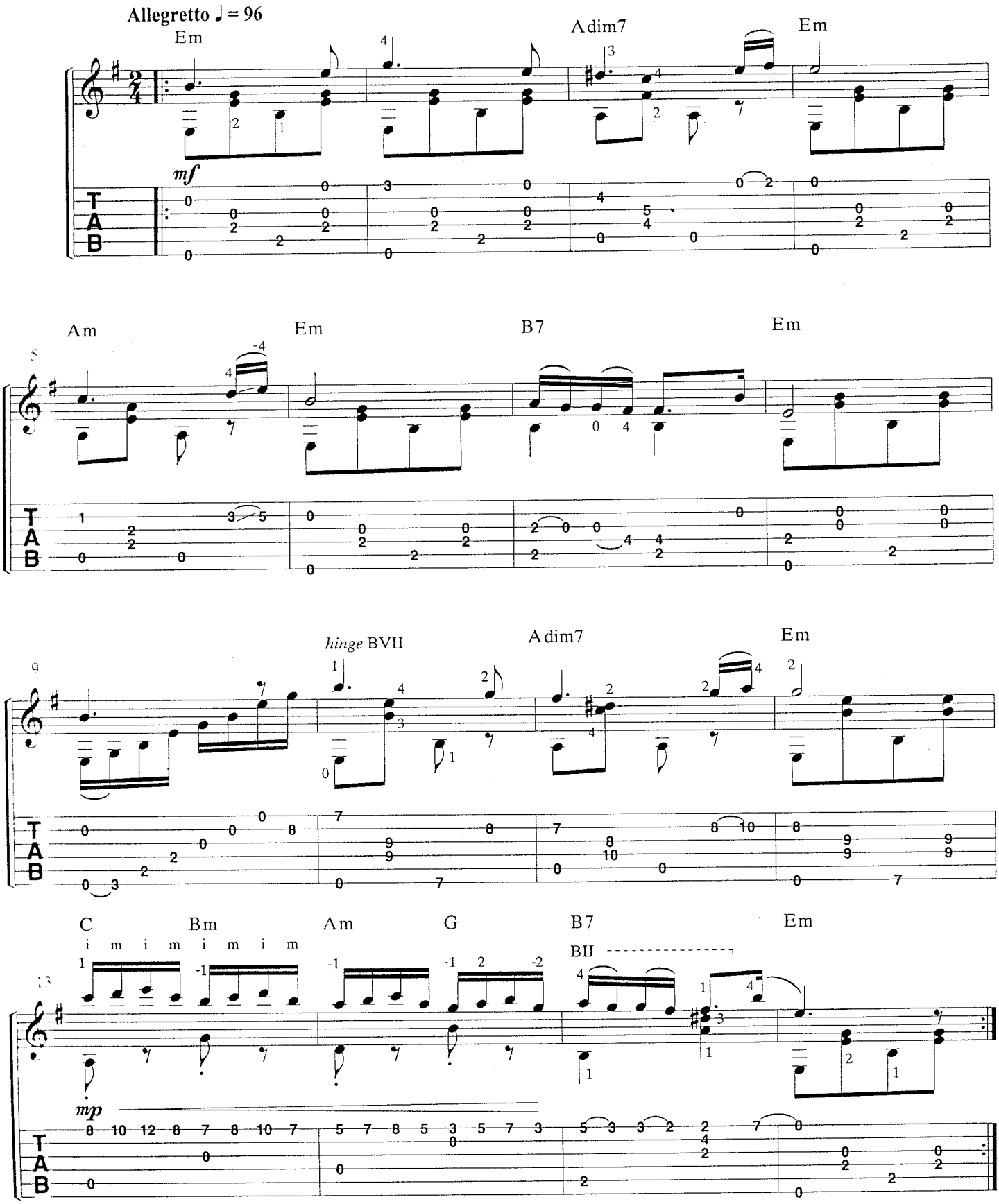
9. Measure 39: *Sul tasto* means to play near or on the fingerboard to gain a sweet, dark tone color.

10. Measure 43: *Normale* means to play normally just to the right of the sound hole.

Hungarian Dance No. 5

CD 46

By JOHANNES BRAHMS
Arranged by SIMON SALZ



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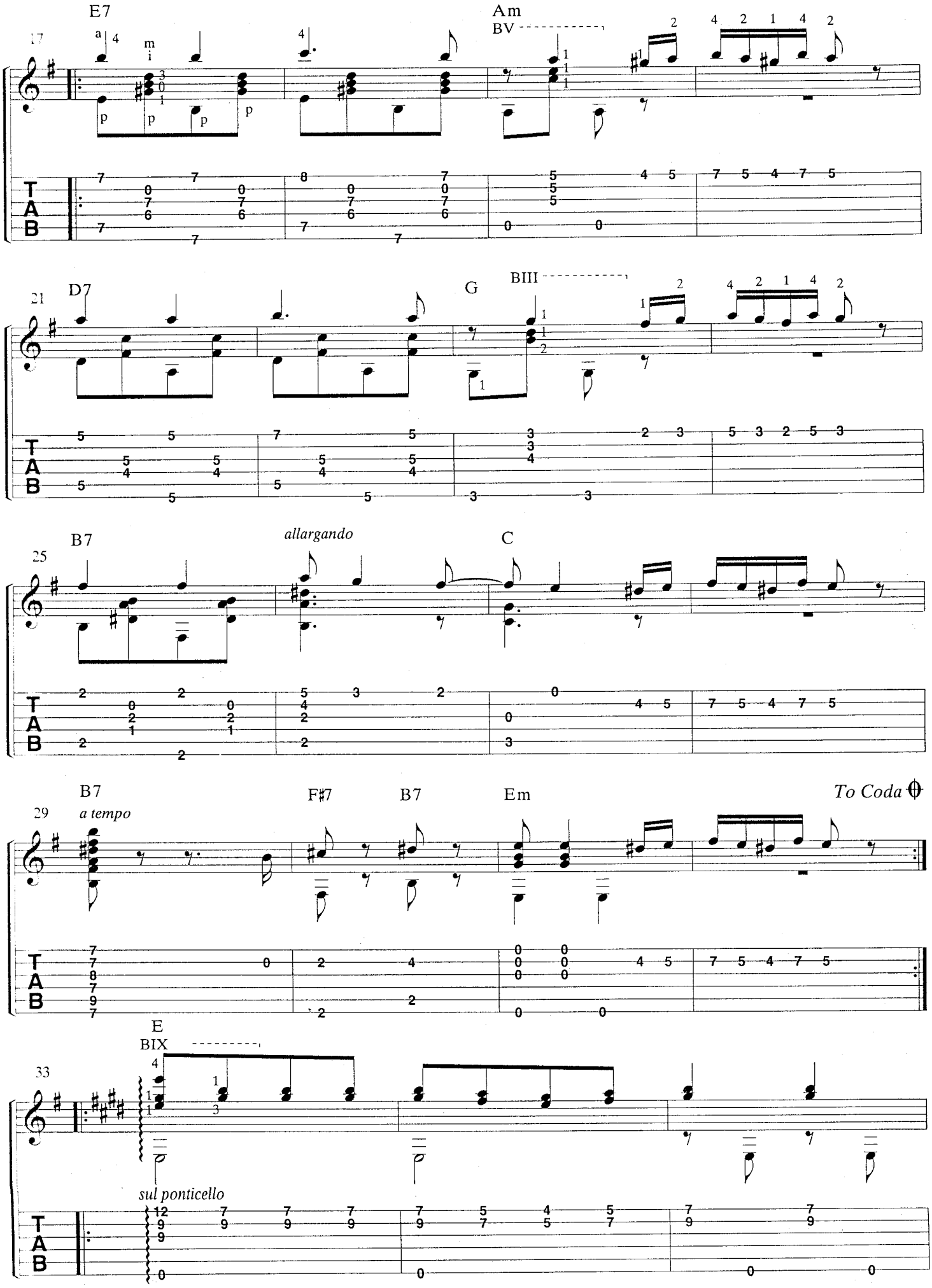
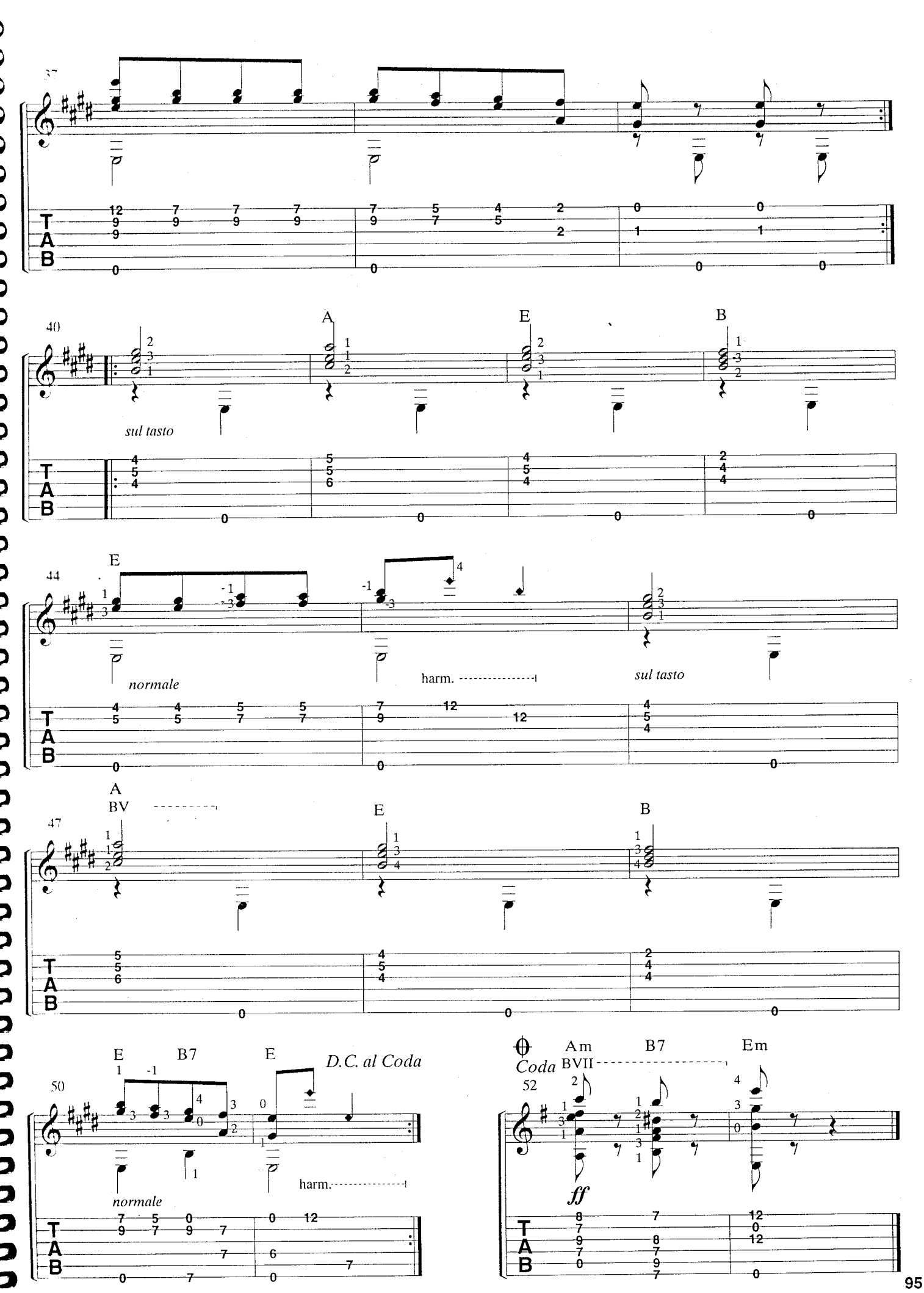
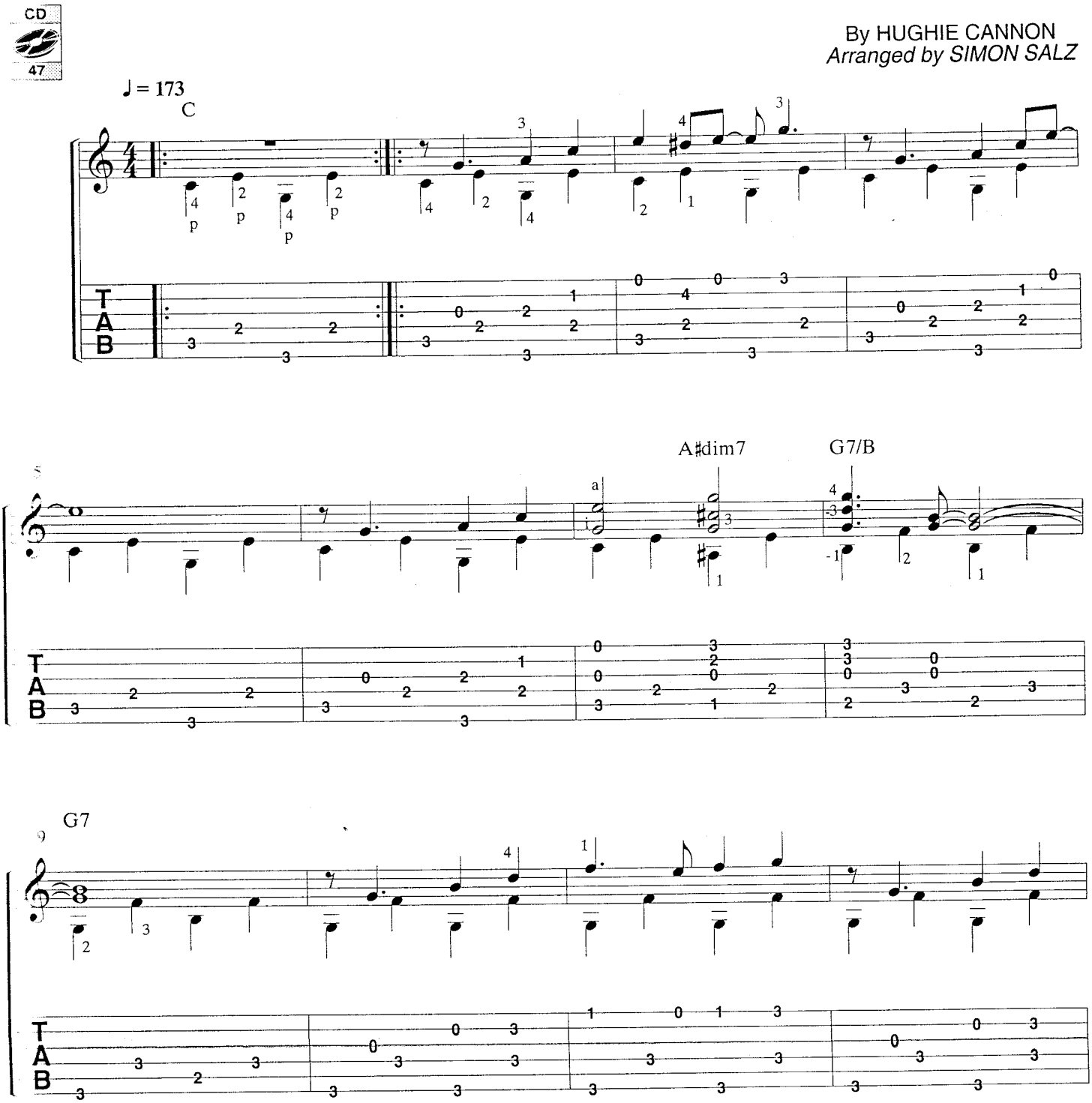

17
E7
Am
BV
21
D7
G
BIII
25
B7
allargando
C
29
B7
a tempo
F#7
B7
Em
To Coda
33
E
BIX
sul ponticello
T
A
B


37
40
A
E
B
sul tasto
44
E
normale
harm.
sul tasto
47
A
BV
E
B
50
E
B7
E
D.C. al Coda
normale
harm.
Coda
Am
BVII
B7
Em
52
ff
T
A
B

CHAPTER THIRTY-ONE:
Bill Bailey, Won't You Please Come Home?
Ragtime-Style Alternating Bass

Bill Bailey, Won't You Please Come Home?" is a well-known jazz standard played by traditional and swing jazz musicians. The stride-style right-hand thumb part makes this arrangement a great right-hand study. To a get a Chet Atkins or Merle Travis type of sound, try muting the bass with the side of the palm. These players use thumb picks, which make muting easier.

Bill Bailey, Won't You Please Come Home?



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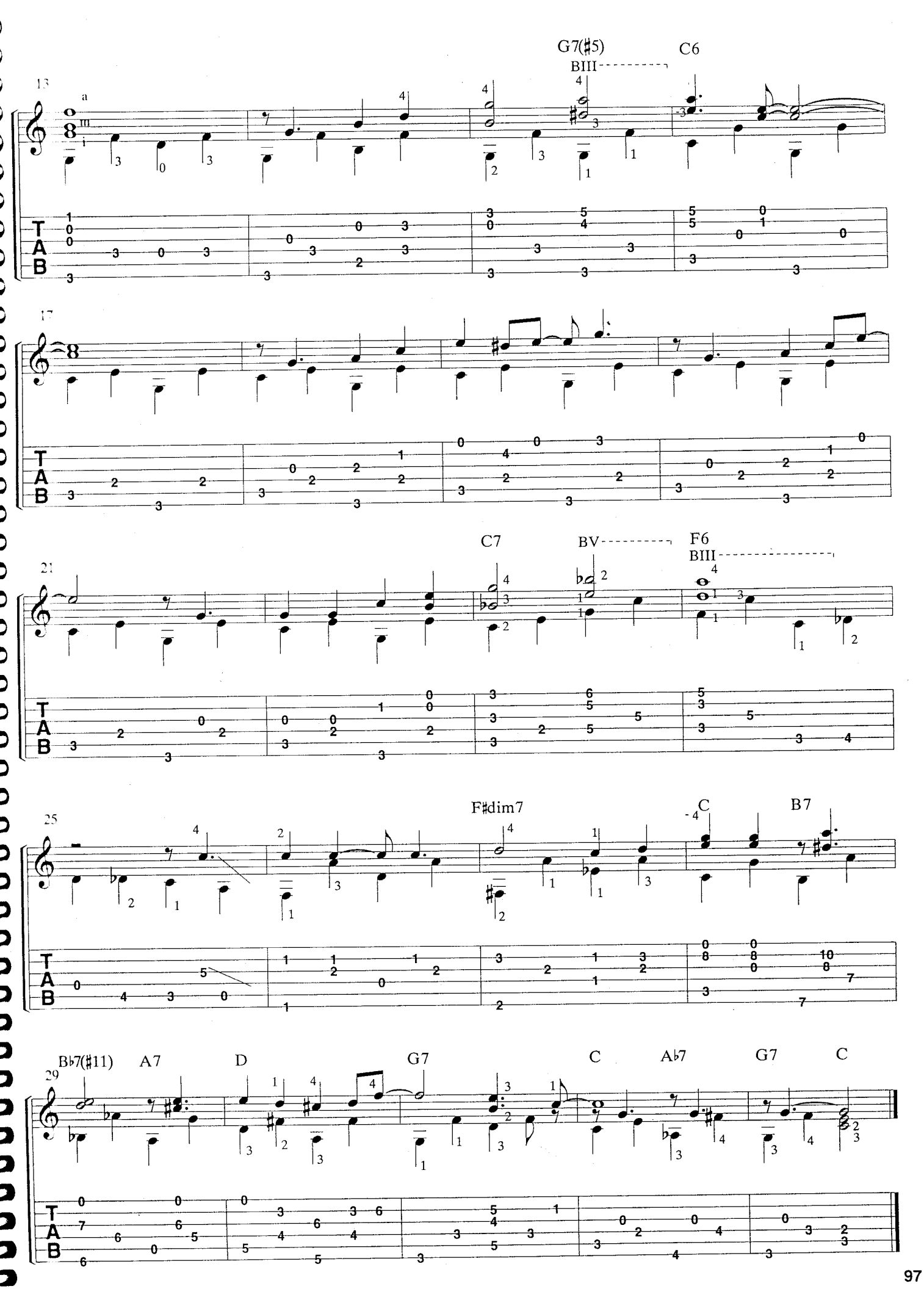
13
G7(♯5)
C6
BIII
17
21
C7
BV
F6
BIII
25
F♯dim7
C
B7
29
B♭7(♯11)
A7
D
G7
C
A♭7
G7
C
TAB

CHAPTER THIRTY-TWO:
Chromatic Rag
Piano-Style Rag

The ragtime style involves keeping a steady bass pulse with the thumb on the right hand while playing syncopated melodies with the fingers. This piece takes advantage of some bluesy piano-like dissonances by using open strings ringing against stopped strings. Be sure to hold the left-hand fingers down, allowing notes to sustain longer than their written value to produce this effect.

CD 48

Chromatic Rag

By SIMON SALZ

Not fast ♩ = 137 (♫ = ♩♪)

G7 C

G7

C Bb7

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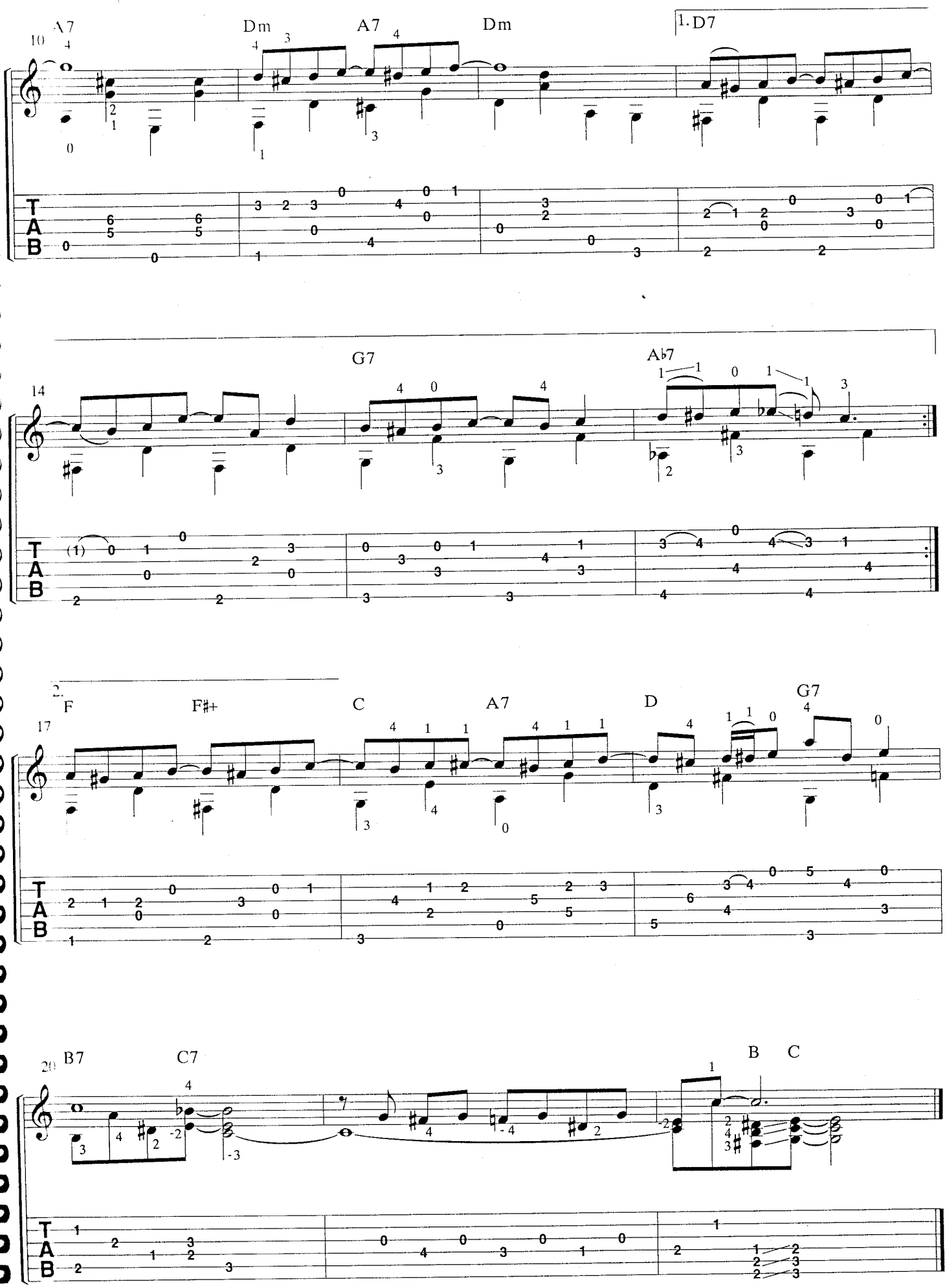

10
A7
Dm
A7
Dm
1. D7
14
G7
A♭7
17
2.
F
F♯+
C
A7
D
G7
20
B7
C7
B
C
T
A
B

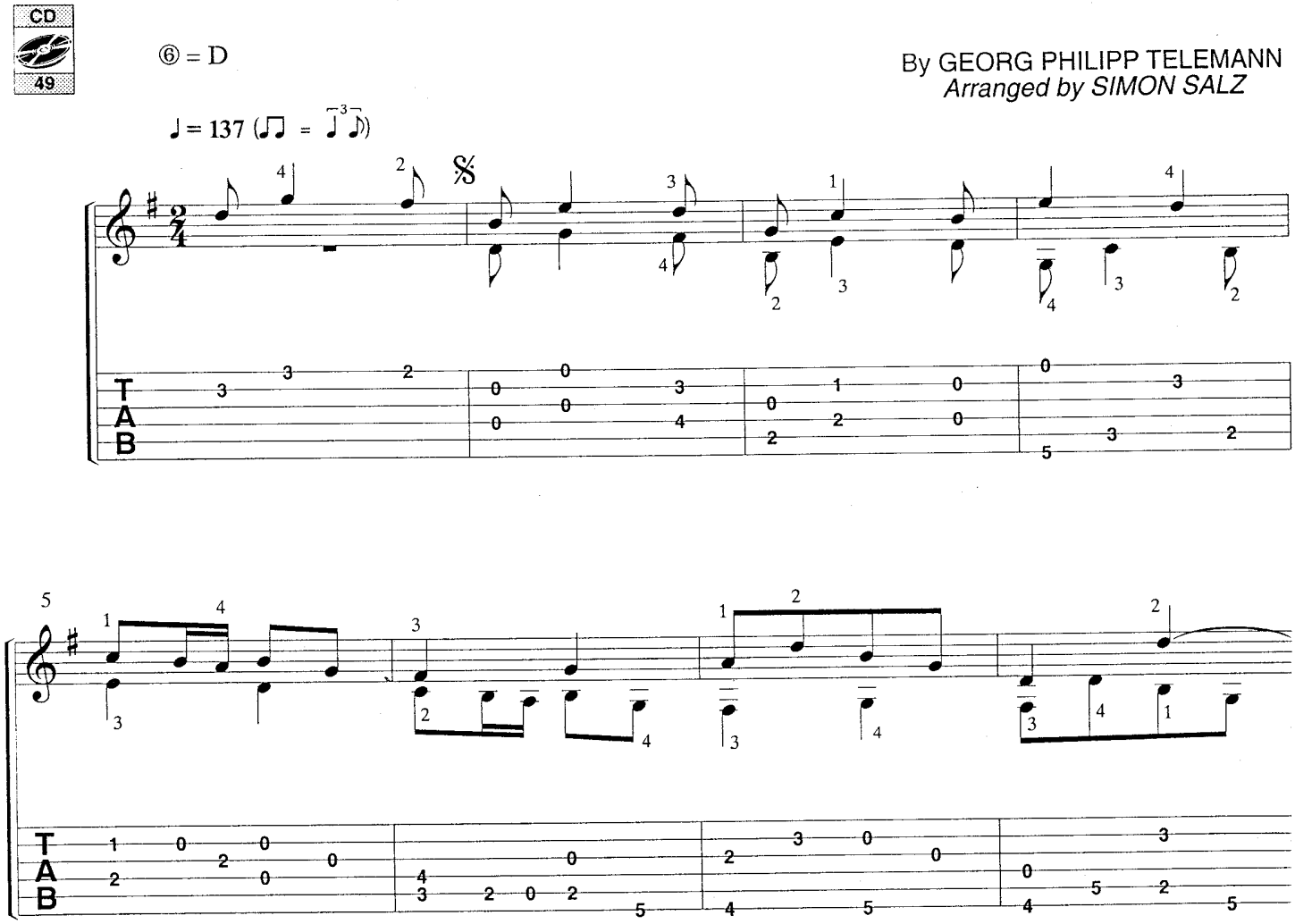
CHAPTER THIRTY-THREE:
Canon
Advanced Two-Part Texture

Canon" is taken from the collection *Canonic Sonatas* by Georg Philipp Telemann. This ingenious two-part piece is quite a challenge to play well on the guitar. A canon, or round, is a melody that, when staggered a certain number of beats apart, will harmonize with itself. This particular piece has the voices one measure apart. In this arrangement, the second voice is one octave below the first.

One of the unusual features of this canon is the way it modulates and explores different keys. It is composed in a rondo form. The main theme, or A section, is in the key of G. The B section begins at measure 13 and modulates to the key of D major. At measure 31 the main theme returns. At measure 43 the C section modulates to B minor and finally returns to the A section. The form can be described as ABACA. The technical challenge of this piece is to phrase and articulate the echoing lower part exactly as the upper part is played.

A good approach to practicing this piece is to take one section at a time and perfect each individually before putting the whole piece together.

Canon
(from the "Canonic Sonatas")



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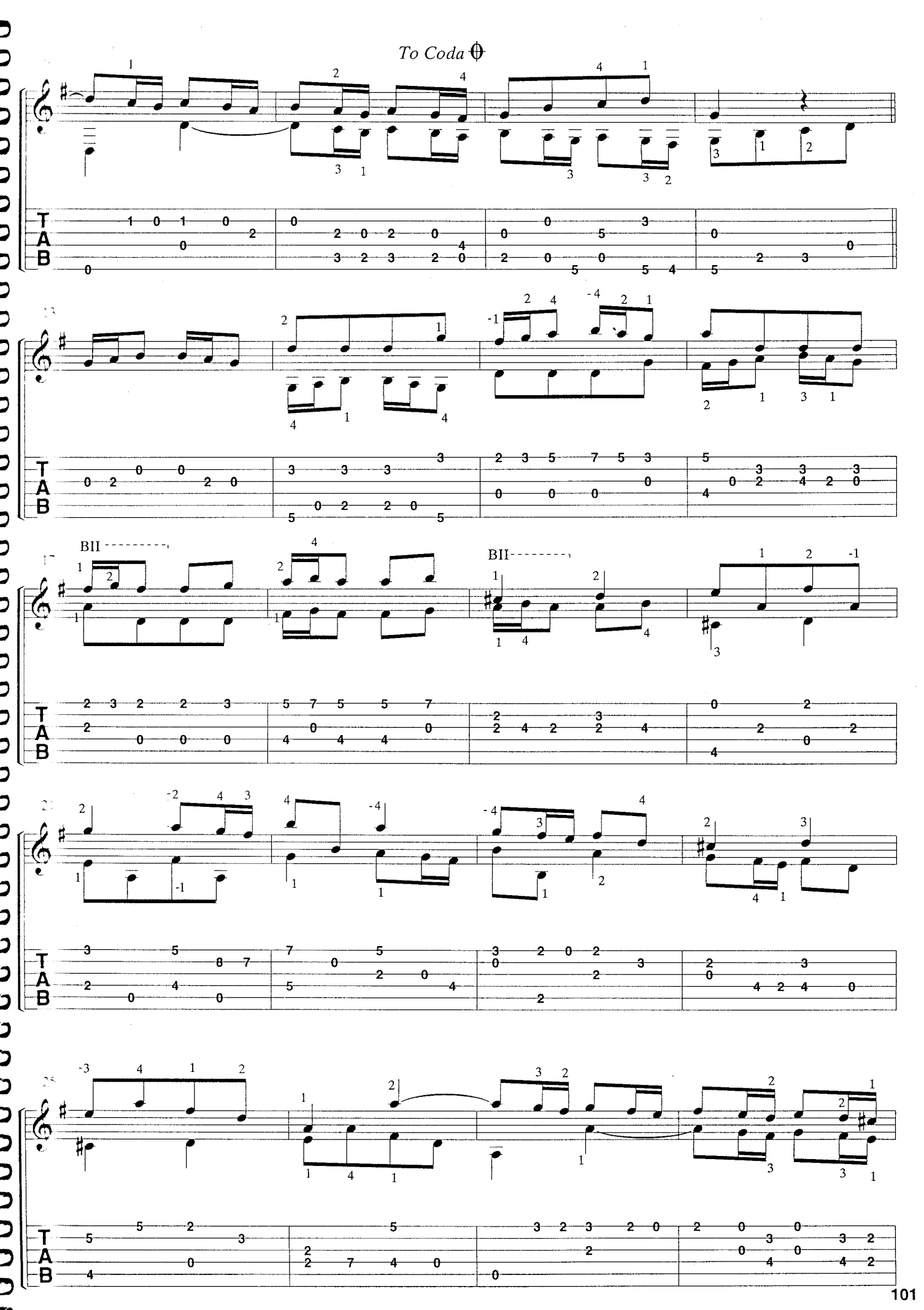
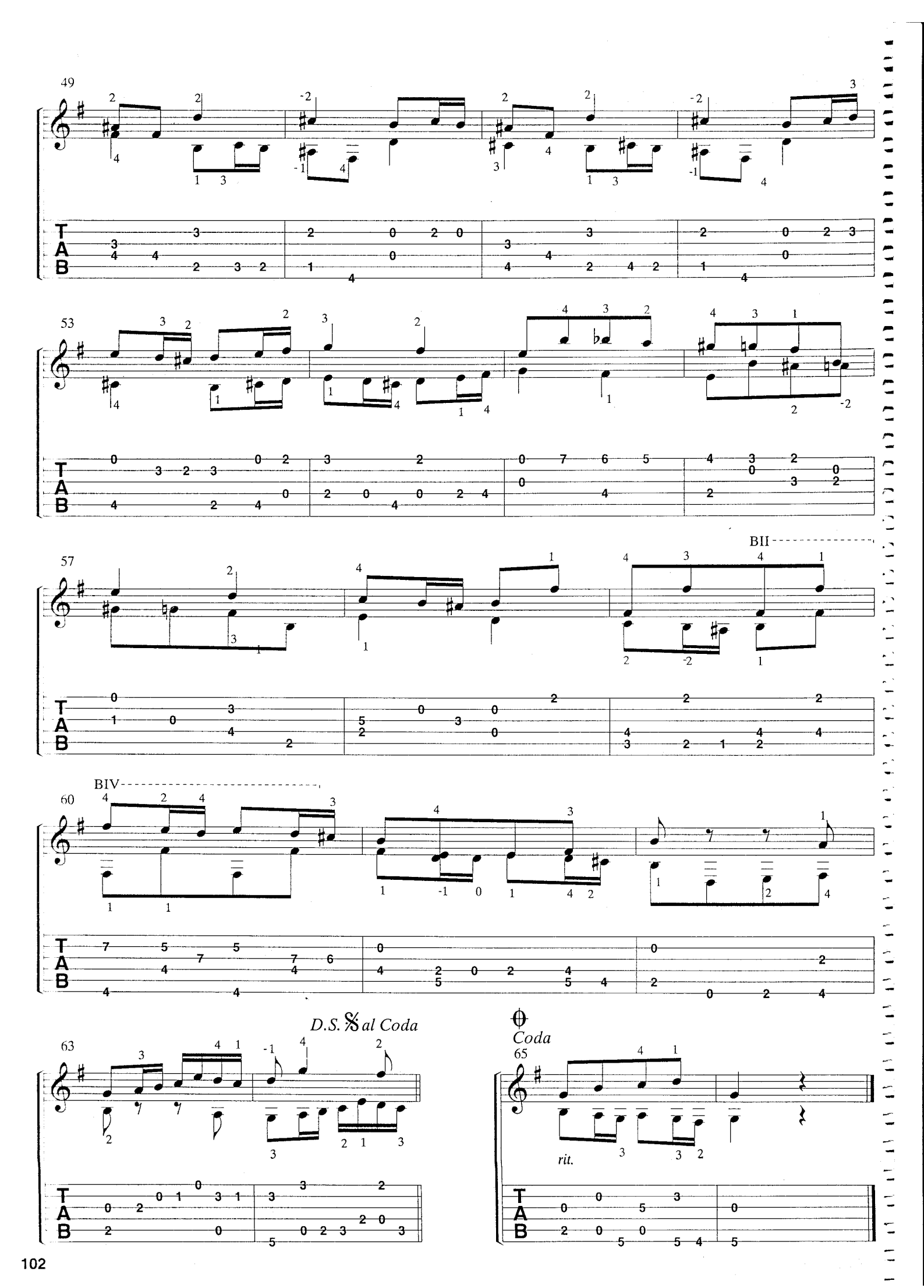
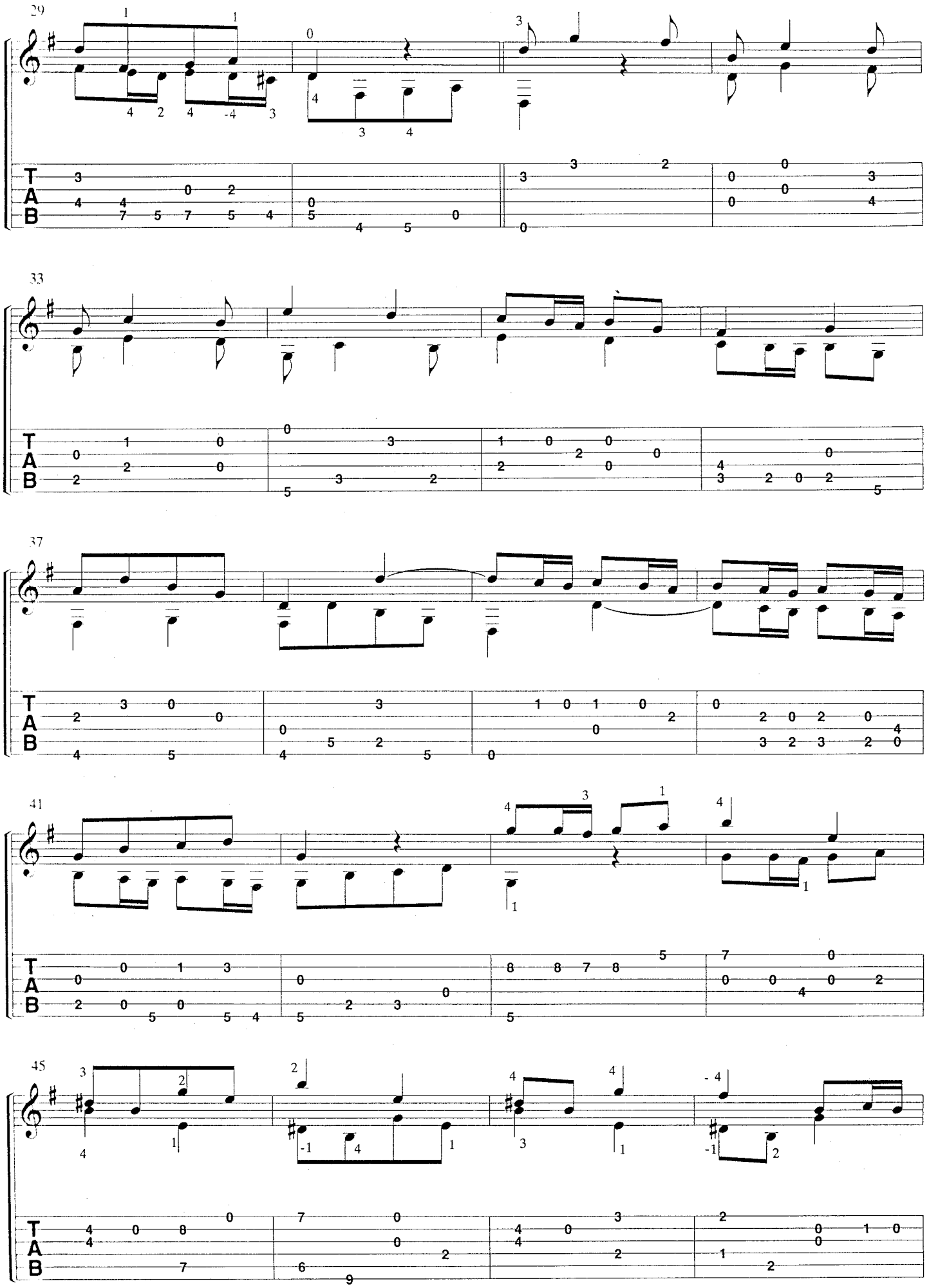

To Coda
BII
BII
T
A
B


49
53
57
BII
60
BIV
D.S. 𝄋 al Coda
63
Coda
65
rit.
T
A
B


29
33
37
41
45
T
A
B